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ANALYSIS

OF

J. S. BACH'S

PRELUDES & FUGUES

PART II.

RIEMANN

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ANALYSIS

OF

J. S. BACH'S
Wohltemperirtes Clavier

(48 Preludes and Fugues)

BY

Dr. H. RIEMANN

TRANSLATED FROM THE GERMAN BY
J. S. SHEDLOCK, B.A.

PART II.
(PRELUDES & FUGUES Nos. 25 to 48)

FIFTH IMPRESSION



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(SECOND PART.)

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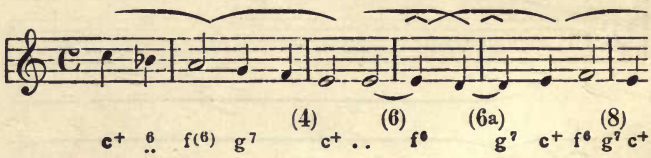
II. 1.

PRELUDE AND FUGUE IN C-MAJOR.

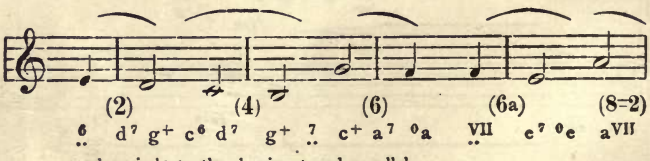
The prelude in *C-major* which opens the present book is far nobler and more stately than the one in the same key of the first book. It may be that it is only an old piece revised and extended (Spitta II, 663); anyhow the earlier sketch, in developed form, appeared to Bach worthy of being placed at the head of the counterpart of the great work of his youth. The chief motive powerfully wends its way over the doubled pedal note (*Cc*):



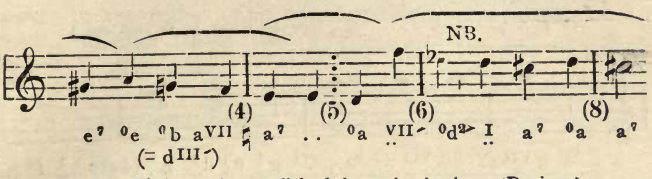
The whole piece, consisting of eight periods, with some few intercalations and close-confirmations, is entirely evolved from the motive of this introductory half-period in which all the four voices take part. The correspondence of the first and the second half of the piece, and the almost faithful repetition of the principal matter with changed key, after the manner of sonata-form, are worthy of note, and at the same time they offer contrast to all the preludes of the first book. This is all the more remarkable, inasmuch as the course taken by the modulation, with the transposition in the fourth (under-dominant) selected by Bach for the outset of the repetition, is not one which necessarily leads to the principal key. The first part, indeed, has such a decided tendency towards the under-dominant that the transposition leads to quite striking, deep-seated, under-dominant effects. The modulation is naturally so planned towards the end, that the principal key, after all, is reached and maintained. I cannot help thinking that it is "old" Bach here speaking to us, and no longer the young man of 1722 storming up to, and even over the dominant; but one pensive, inwardly musing, and occupied with the origin and end of humanity (the two chords of the Neapolitan 6th [$^0d^{2>}$ and $^0g^{2>}$] forming the knotty points in the first and second parts should be specially noticed):



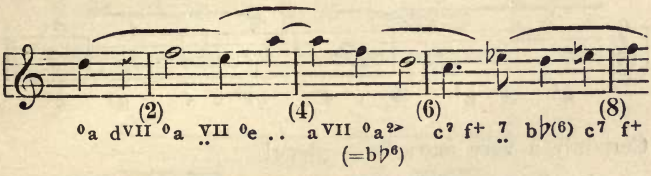
1st period: in the principal key.



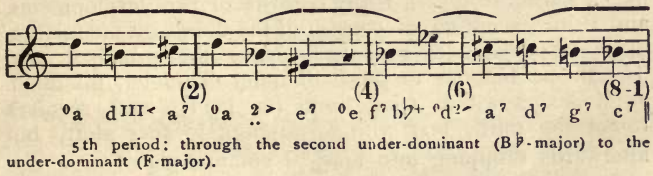
2nd period: to the dominant and parallel.



3rd period: to the parallel of the under-dominant (D-minor.)

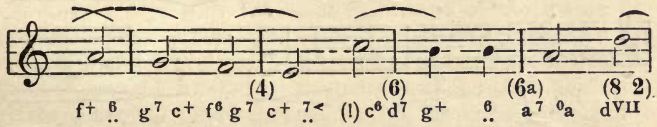


4th period: to the under-dominant (F-major).

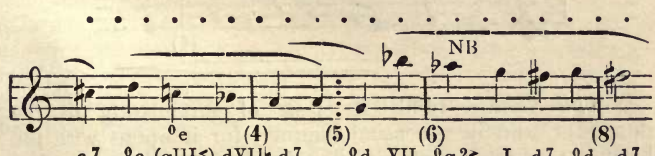


5th period: through the second under-dominant (B♭-major) to the under-dominant (F-major).

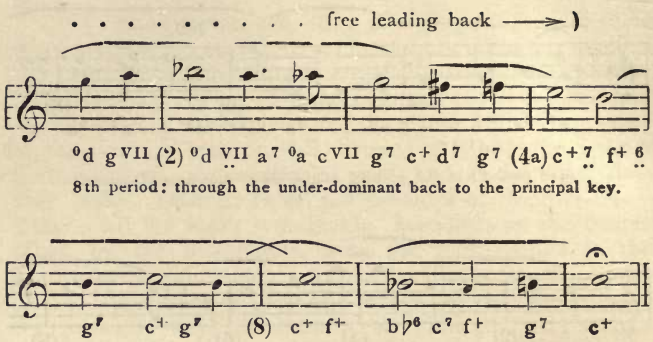
(NB repetition of the 2nd to 4th period.



6th period: from the under-dominant to its parallel.

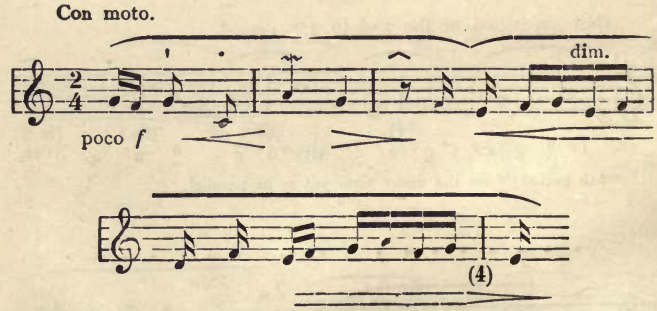


7th period: to the parallel of the second under-dominant (G-minor).



Certainly a very marvellous piece!

By the side of this prelude the fugue à 3 which, though not short, is nevertheless only a very small one, appears like a harmless toy: it really consists of two developments, and (with exception, of course, of the dominant modulation of the Comes) does not really leave the principal key. The theme belongs to those of quiet character, inasmuch as it keeps within triad limits (cf. I 11), and revolves round the third, first with an attempt to soar aloft, but afterwards dropping into musical commonplace:



The Comes fulfils its task of modulating to the dominant, and in the usual manner, for it opens with the harmony of the tonic (with ornamented *c* instead of *d*, *i. e.* *g*—*c* answered by *c*—*g*), and then passes to strict

answer in the fifth. The countersubject is evolved in a natural manner from the flowing second half of the theme:



The first two theme-entries fill up exactly a period of eight measures; but as the third (lowest) voice joins on immediately, we have a period of three members (after-section repeated) which forms at the same time the first section of the fugue. The very short *middle (modulating-) section* first toys with the opening motive of the theme in the two upper voices, while the countersubject pursues its course in the lowest voice; from this episode of eight measures (extended, however, by repetition of the sixth measure) grows a second development, for on the concluding note (eighth measure changing its meaning to that of first), the alto enters with the theme (Dux) in D (*Doric*), and is followed by the soprano with the Comes likewise in D (*Doric*). Without doubt there floated before Bach's mind a vision of the once so highly important first ecclesiastical mode (Dux) and its plagal (Comes); for our (and also for Bach's) ear, however, with its modern harmonic training, the real result of this manner of modulation is only a holding fast to, and emphatic accentuation of under-dominant harmony. I quote the passage:

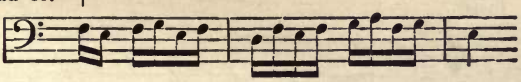


The two flat *b*'s at ✻ certainly stamp the key of the Dux as a real *D-minor* (the harmony of the pure Doric opening motive is d^{7}—g^{+}), and the Comes is evidently in pure *A-minor* (a^{VII}). Now, however one may reason, it cannot be denied that the modulation section introduces the theme in the parallel of the under-dominant. For the rest, this second development is incomplete. In place of a third entry of the theme, there follows, indeed, another episode of eight measures in which only the upper voices are concerned with the principal motive; this episode closes in the key of the under-

dominant (*F-major*), and by a deceptive cadence f^{+} becomes ${}^{0}a$, *i. e.* f^{6} (under-dominant); this gives rise to an appendage of two measures which closes in the principal key ($7a$—$8a$). The third development which now follows is again in the principal key, *i. e.* opens the *concluding section*, which, owing to an unusually long coda, is specially spun out. This third development has the Comes in the bass, and after four bars episode which close the period, the Dux in the alto, to which joins on immediately, completing a second period of eight measures, the Comes in the soprano; thus at the end of the third development the key of the dominant is again reached. The coda at once inclines towards the principal key, and consists of an 8-measure period after the manner of the first episode, touching lightly the key of the under-dominant towards the close (c^{7}), repeating the after-section, and ending on the third in the bass with an improved close of one measure, but by a prepared deceptive cadence (e^{7}—${}^{0}e$) once again deferring the end. There follow, therefore, first of all still three close-confirmations of four measures (the third over an organ-point *c*), one of one measure, and one of two measures; the three of four measures, on close examination, turn out to be another development of the theme (Dux) through all the voices, but in simplified form, without the semiquaver movement of the second half, for which ample compensation is afforded by the other voices.



instead of: †



II. 2.

PRELUDE AND FUGUE IN C-MINOR.

The *C-minor* prelude of the first book appeared to us vibrating with passion, full of restrained power, but that of the second book is of a milder character; a veil of quiet melancholy is spread over the whole piece, which with its almost joyful, dance-like motives (even the sharp articulation by means of a repeat in the middle and of a number of marked close-formulas, recalls dance music) on the one hand, and two harsh, writhing, chromatic bass progressions on the other hand, appears altogether a peculiar mixture of various moods. The opening motive strongly recalls that of the *F♯-minor* prelude of the first book, but it is not so well rounded off (masculine endings), and is more antagonistic (the wavy figure, as there, is a descending one, yet in its smallest particle — its subdivision motive — of upward tendency):



This first and principal thought returns in the parallel key (*E♭-major*), at the close of the first section, with the outspoken character of close-confirmation; and it must be understood in the same sense at the commencement. There the *c* in the under voice, by which it is anticipated (𝄐), really marks an eighth measure, which first of all is confirmed by the above thought (the second half of which is formed, by exchange of voices, from the first half), and further by four measures firmly knit together in unity, in which the upward striving nature of the smallest motive makes itself powerfully felt (progression of fourths in the bass); also the chromatics of the lower voice, and the conduct of the upper voices, recalling the *F-minor* prelude of the first book, express deep-seated grief:



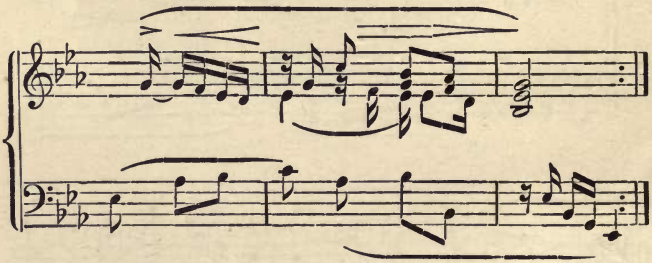
The Doric *a*, which occurs twice, is here (NB.) of quite peculiar effect.

With eighth measure = first follows the real principal theme of the piece — and it may be recognized as such, in that the second section also adheres to it —



a complete period of eight measures modulating to the key of the parallel, with half-close on the dominant ($b\flat^7$), changed into a full-close by means of two appended measures.

The first section concludes with the already mentioned repetition of the introductory measures as close-confirmation, and a highly expressive close formula:



The second section is arranged in similar manner, but is somewhat more extended. It begins also with close-confirmations as ground work, yet in conformity with the character of a development continues to displace the effect of close from key to key ($e\flat^+$ $b\flat^7$ $e\flat^+$, $a\flat^+$ (c^{VII}) g^7 ^0g; ^0g (= $e\flat^7$) $a\flat$: $d\flat^+$ (= f^{VII}) c^7 ^0c) until that of the under-dominant (*F-minor*) is reached. Here a half-close is effected by means of three appended measures of passionate character, in which the bass works its way chromatically downwards (evidently as counterpart to the

chromatic passage of the first section). In this middle part the melodic element is stronger, but it is interrupted by playful episodical motives, which remind one of the *Pralltriller* of the second half of the principal theme



The introductory motive is employed in the upper-voice of the appended triplet of measures

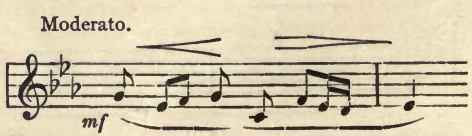


Now the principal theme appears slightly modified, — without change of meaning of the closing measure, but prepared by the feminine ending of the same —



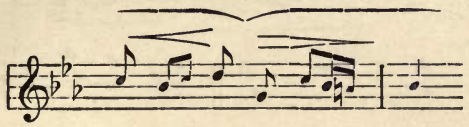
again a complete period of eight measures, with full close in *F-minor*, followed by a second one as *coda* (still adhering clearly to the principal motive) with two extensions (3a—4a turning towards the principal key; 5a—6a once again introducing a chromatic progression in the bass), but without further appendage, and concluding with imitation of the cadence of the first section.

The fugue (à 4 in the last two periods, up to there only à 3; it might be taken for an organ piece, with a pedal part introduced at the close) is one of the quiet, simple ones, inasmuch as the theme is confined to the fifth-compass of the tonic triad, and proceeds in quavers of moderate movement:



(2)

As the theme does not modulate, the answer has to complete the modulation to the dominant starting from the harmony of the tonic (*c* instead of *d* at the commencement)

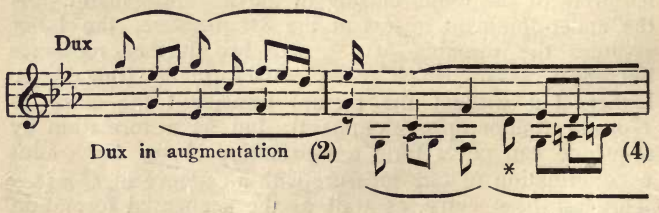


The fugue has no real countersubject, as the theme is constructed with a view to strettos and combinations with itself in augmentation and in inversion. The first section runs its course in simple fashion; it consists of two developments in the principal key, the first of which gives the three voice entries, alto (Dux), soprano (Comes), followed by an episode of two measures returning to the principal key, and tenor (Dux) in a period of eight measures; after an episode of four measures begins a second period, closing in the parallel key; it consists first of all of two theme entries: Comes in the bass (ending with *G-major* instead of *G-minor*), and Dux in the soprano (the first two motives dotted: ), whereupon two repetitions of the fourth measure, with gradual sinking of all the three voices, transplant the close from *C-minor* to *A♭-major* and to *F-minor*. The after-section now begins with the Comes in the alto (yet avoiding the modulation to the minor upper-dominant, and concluding in the principal key); the repeated 6th measure changes once more the whole-close into a half-close, so that the bass is again able to take the theme (Comes), and indeed, from the harmony of the tonic, closing in the under-dominant. As the under-dominant occurs at the 8th measure, the latter assumes the meaning of 6th, *i. e.* two further measures become necessary, which by sequential formation (one degree higher, but without the theme) transplant the close to *G-minor* (minor upper-dominant); but as a formation by sequence can never form a satisfactory close, Bach adds a confirmation of one measure with a cadence in *G-minor*. The last bass entry, as well as the sequential formation, display in a most striking manner the Neapolitan sixth (minor [Phrygian] second of the minor scale):



In both cases we have a suspension over the chord of the Neapolitan sixth (IV—V likewise IV$^\flat$—V), and there is danger of mistaking the first for an *E♭-minor* chord (*♭♭* VII) and the second for a rapid transition to *A♭-major*, (*d♭*^{6}—*a♭*$^+$), which would make the understanding of the progression a difficult matter.

The close in *G-minor* is followed directly by the second section, of which the already mentioned combinations form the characteristic feature. This second section is also in *C-minor* and the fugue has therefore no real modulating section; but here it must be noticed that for this loss we are compensated not only by contrapuntal combinations, but also by rapid transitions and striking harmonic effects such as those already indicated. Some are to be found in the period immediately following, which consists, at the same time, of a wonderful chain of strettos (the free voices are omitted):





This period also contains several striking notes (the Doric sixth *a* in 6*a*, and 6*b*, also the *d'* in 6*b*). It should be carefully noticed that in the first book of the Well-tempered Clavier such notes are extremely rare, and are always employed in a less striking manner.

The remainder must probably be looked upon as coda; the new period entering at the close (8=1) adheres firmly in organ-point fashion to the fundamental note, and in the bass the theme appears in triple form, while the other voices (from this point to the end they are four in number), have no theme entries:



Some strettos in 3-measure rhythm in the form 2nd, 3—4; 6th, 7—8 bring the piece to a conclusion:



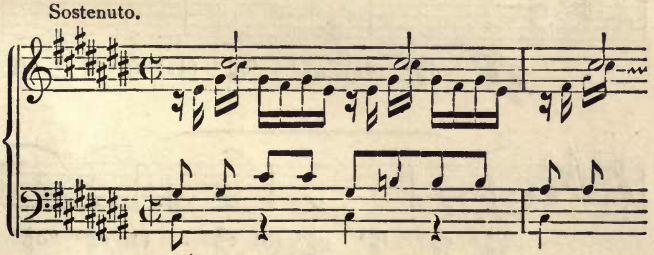


We are already familiar with the fact that in such strettos at an exceedingly short interval, only the leading voice can preserve the sense of the theme; the others, with different phrasing, become counterpoint.

II. 3.

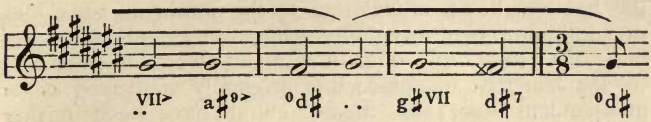
PRELUDE AND FUGUE IN C♯-MAJOR.

In mood and structure this prelude resembles the *C-major* prelude of the first book, and, according to Spitta (Bach II p. 664, Engl. ed. III p. 184) was also originally written in the key of *C-major*. An unchanged form of chord movement prevails throughout the greater part of the piece, viz:



The harmonic contents of the first section are as follows:



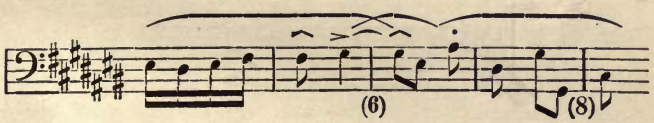


i. e. it keeps within the keys nearest related to the tonic (dominant, parallel, under-dominant), and finally settles firmly in the key of the dominant; this dwelling on the dominant must be looked upon as a half-close, after which the prelude concludes with a short *fugato.*

The theme of this *fugato* (à 3) has no firmly defined shape; it appears in its most complete form in the first entry (soprano: Dux in stretto with the Comes in the alto)



It appears in the bass in abbreviated form with bass cadential progression:



The whole *fugato* includes two developments in three periods of eight measures with a few extensions, and at the close of the second period (which in the fore-section is an episode, and in the after-section has the theme in

the bass) makes a modulation to the dominant. The idea of combining two such heterogeneous elements in a prelude is a remarkable one: it can, however, be explained by the fact that the piece was originally conceived as an independent one; the fugato could have been further developed but for the great fugue which was to follow.

The fugue (à 3) has a short theme, yet not so short as Debrois van Bruyck imagines; in mistaken fashion he only reckons up to the entry of the second voice. It runs thus: —



i. e. it starts with an ingenious stretto (alto = Dux in inversion). The remainder of the first period consists of an episode containing the inversion of the countersubject in the alto, and the inversion of the first theme-member (4 notes) in the bass. The second period, which

joins on, begins with another ingenious stretto of the theme (without inversion), and immediately afterwards, a second one with use of diminution,

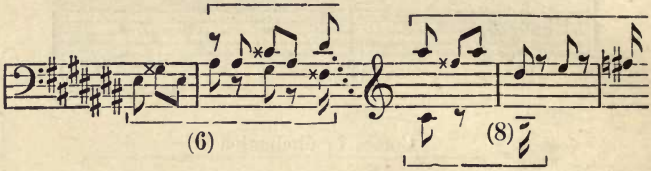


concluding freely in the key of the dominant. In both periods the elision of the unaccented opening measure of each half-section (1, 5) is strictly carried out. A third period, in which the Comes occurs in threefold stretto, with free ending, leads back to the principal key.

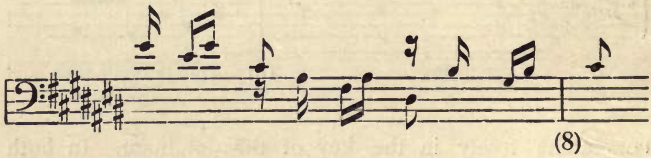
It should be noted how the task, which elsewhere (with long themes) is assigned to the separate theme entries, here falls to whole developments. The first development remains entirely in the principal key (according to school rule, however, when the Dux remains in the principal key, the Comes should modulate to the dominant); the second modulates to the dominant; while the third,

passing through the under-dominant ($^0a\sharp = f\sharp^0$) regains the principal key. The exposition only comes to a close with this third development.

The second (modulating) section of the fugue opens with a free merry-making between the first motive of the theme and its inversion, filling up the fore-section (with repeated second measure [2a] and repeated second group [3a — 4a]), and ending with a half-close in the parallel key (*A♯-minor*, $e\sharp^+$); this is followed by another clever stretto (Comes in *A♯-minor*, *D♯-minor*, *G♯-major*, [inverted]):



The second part of the middle section consists of an episode in which the countersubject is principally worked, but it concludes, returning to the principal key, with a stretto of the theme in diminution (not however carried out to the end):



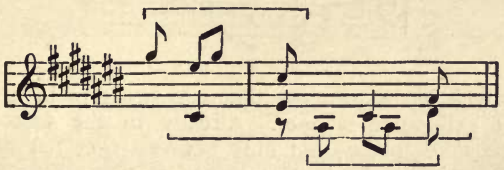
One might be in doubt as to whether such formations ought to be regarded as real developments; but as in the second half of the fugue, the theme never appears in complete form, one has only the choice between the supposition that from the close of the modulation section onwards there is no further theme entry, or that the theme suffers a loss of a few end notes. I prefer the latter supposition, without however acknowledging that the theme only consists of the four notes which it shows up to the end.

The third period of the middle section confirms the principal key by touching on that of the under-dominant, and, at the eighth measure, makes a half-close with a fairly intact theme entry in the bass:



(8)

The concluding section is a long drawn-out coda: it remains firmly in the principal key, which by colour shading is changed now and then to minor (*C♯-minor*, with organ-point on *g♯*), and introduces as a fresh surprise the augmentation of the theme in combination with its original form in direct and in contrary motion:



It consists of two periods, of which the first has the 1st and 5th measures elided, while the last is complete, and then a close-correction of three measures (6—8, changing the half- into a full-close); and finally over a stationary bass $\left(\begin{smallmatrix} c\sharp \\ C\sharp \end{smallmatrix} \right)$ still a confirmation of four measures (6—9).

The piece is of quiet character (the theme lies within the fifth compass of the triad position), but by a plentiful introduction of demi-semiquaver figuration it becomes more lively towards the end, calming down again in the last measures into even semiquaver movement.

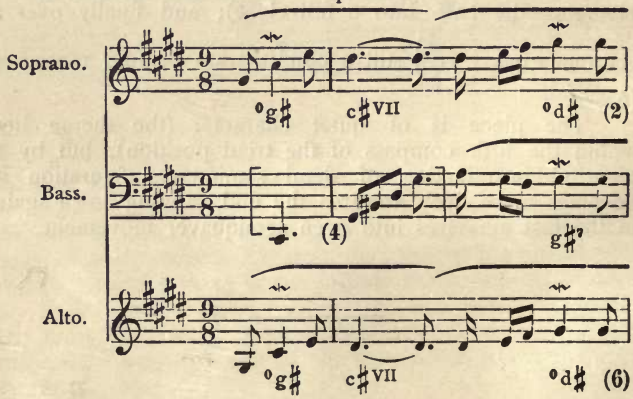
II. 4.

PRELUDE AND FUGUE IN C♯-MINOR.

The prelude is a deeply earnest piece, full of religious ardour, in mood most akin to the *B♭-minor* prelude of the first book, yet of quite different, and more complicated structure; the contrapuntal writing is strictly in three voices with imitations. The piece can fairly well be divided into two halves, the second of which is a free reproduction of the first; it has, however, no *reprise* but advances without ceasing; and nearly all the period endings (5 out of 8) can easily be recognized by the rising arpeggio with which the piece opens (preliminary point of stress of highest order, 8th measure):



Bruyck has shown the thematic structure in a clever, but not exhaustive manner. Already in the first period imitation takes place, not only between two, but between all three voices; the four measures as they occur successively in soprano (!) bass and alto, are here placed directly one under the other, so that they may be easily compared

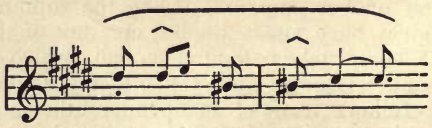




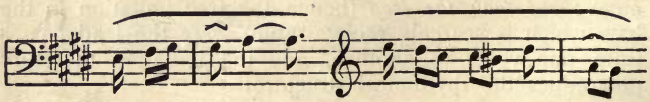
Evidently when the movement was first sketched the bass also had the exact theme (two octaves lower than the soprano), perhaps only beginning with it after the fourth measure, whereas now it follows one measure earlier (at a distance of only three measures); its first notes fell a prey to the bass progression of the half-close. For the rest, it is considerably ornamented, and the harmony of the theme is much changed (and so indeed is it also in the enunciation of the theme by the alto voice). At the half-close of the alto on $d\sharp^7$ (8=4) there is, first, a confirmation of two measures (when the soprano, starting from $c\sharp$, gives once again, the last measure of the theme), and then a completely new after-section, which closes on the dominant. Herewith ends the principal theme section, and there follows a new, independent theme-group, in which the three voices imitate one another at a short distance (each time after 2 measures); or, to be more precise, whereas in the first theme-section the upper voice *throughout took the lead* (hence the free imitation in the bass which is scarcely recognizable), here the lead passes from one voice to another, and the imitation therefore determines the rhythmical structure:



The first motive of this intermediate theme springs from the continuation of the soprano during the enunciation of the theme by the bass:



and, indeed, from the counterpoint of bass and alto to the first enunciation of the theme by the soprano:



But also during the close of the period and its confirmation, further, though not quite strict, use is made of the same motive:



As when the dominant is reached at the end of the first division, so here when the parallel key is reached at the end of the second, the rising arpeggio makes a prominent appearance; but in the latter case it directly introduces a new thought in the soprano, which again is imitated by the other voices, and thus forms a concluding third member of the first section:





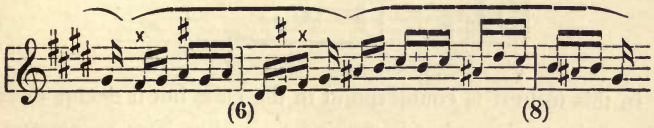
With this the first section of the piece is at an end, and the second, as already mentioned, consists of a free repetition (and in part transposition) of the first. It begins in the key of the under-dominant in which the alto gives out the first theme; and the inversion of the voices clearly reveals the derivation of the motive from the second theme-group. When a return is made to the principal key the soprano again takes up the theme (as at the commencement, only with a richer bass); also the bass gives it out again, as at first, but freely diverges. It would lead us too far away, were we to attempt to show how Bach, by different grouping of the separate voices of the first section, by inversion of voices, lends a fresh charm to the recapitulation of what has already been set forth; but of one thing we must make special mention, viz. that the close of the prelude is a transposition of the after-section of the second period in the lower fifth, and that the displacement of the parts is brought about by the preliminary enunciation of the theme by the alto.

The fugue (à 3) has no spiritual relationship with the prelude, and, at best, suits it owing to the sharp contrast. It has, as Spitta rightly remarks, the character of a Gigue, and it is quite a wonderful *Perpetuum mobile.* The theme runs along in unbroken semiquavers; as it moves in plagal form around the tonic, having as limit above and below the fifth of the key, but returning to the tonic, it does not actually press forwards, neither does it sink

downwards, but runs busily, within a narrow circle, hither and thither.



The answer is a faithful transposition into the key of the dominant, which is by no means intelligible, as the form:



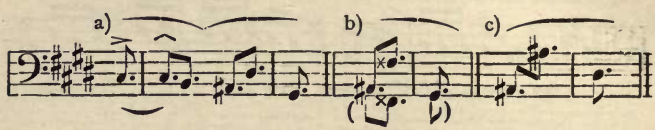
(without the sharps indicated above) would have been correct and intelligible (or, at any rate, the first *f*× need not have been written). But it corresponds thoroughly with the hurried nature of the whole piece to fall headlong into the dominant. Again that Bach does not let the bass first come to an end, but brings in the Comes in the soprano two measures before its time, and, likewise, before the end of the close-confirmation (8a = 1) the Dux in the alto, is quite in keeping with the character of the theme, and with that of the whole piece.

Besides the theme in its original form, rich use is made of it in inversion — and in that it also resembles Bach's Gigues:



Of the counterpoints the most important is the one proceeding by dotted quavers and with a syncopation at the commencement; its actual form is really not the one which it has as first countersubject to the Comes (where

the leap to the leading-note is only made on account of the writing à 2; Bach could not well have gone to the *f*x below, because, in so doing, he would have altered the melodic outline):



Sometimes he has a chromatic step in place of the tie:



in this form it is counterpoint to the Dux, but it occurs once — quite at the end — beginning a ♩. too late, as counterpoint to the Comes (but with dominant form [Mixolydian]);



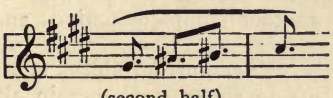
and once (in the last development but one), a fourth lower (*i. e.* inverted in double counterpoint in the 12th), as counterpoint to the Dux:



A second and important counterpoint (to the Dux) is the following:



In this elaborate form it occurs indeed only once (at the beginning of the second development), but it must probably be looked upon as inwardly related to the following more sedate one, which occurs frequently, and is also often to be met with in the episodes:



(second half)

A descending passage, more or less chromatic, appears as counterpoint to the inversion of the theme:



The episodes consist, for the most part, of workings of the same motives (especially of the second half of the theme, and the fourth-fifth progression of the counter-subject; also of the passage rising by four degrees: *g♯ a♯ b♯ c♯* in quaver notes). A fresh, pulsating counterpoint to the latter introduces new life: it first appears at the end of the first episode:



and afterwards forms the chief material of several episodes.

The fugue has no less than five complete developments, one of which, however, is redundant, unless one prefers (and probably more correctly), to consider that there is a sixth, incomplete one. The first, foundation-laying section in the principal key probably includes only the first development and the extended episode which follows it (after-section of the second period with confirmation of two measures, another complete period, and a transitional half-section).

The modulating section introduces first of all a second development (Dux in soprano, Comes in alto, and a close-confirmation leading to the theme in the parallel key [*E-major*] in the bass), and at the end of the second period extended by repetition of measures 3—4, a complete development of the inverted theme — soprano: theme in *B-major* (dominant of the parallel key), alto: theme in *F♯-minor* [under-dominant], bass: theme in the principal key — whereupon follows immediately a delivery of the Dux intact in the principal key in the alto, completing the second period, and marking out a fourth development. Here a return is made to the principal key; the end of the modulating section, however, is not reached, but only the middle of the same. For after an appendage in cadential form of three measures, changing a whole- into a half-close ($g\sharp^7$), a specially long episode commences, which in three periods with several extensions, passes through the keys of *F♯-minor*, *B-major*, *G♯-minor* (minor upper-dominant, in which key a long halt is made), *C♯-minor*, *F♯-minor*, *B-major*, *E-major* and *A-major*, finally leading to *F♯-minor*, in which key the fifth development, forming the opening of the concluding section, enters with the Dux (soprano), quickly re-establishing the principal key. An episode, opening with the change of meaning of the 4th measure to that of 1st, soon turns towards the under-dominant side, and concludes at the

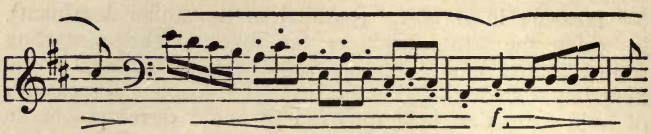
8th measure in *A-major* (parallel of the under-dominant), in which the alto introduces the inverted theme starting from $c\sharp$; the bass joins on with the Dux in direct form, definitely restoring the principal key. Two triplets of measures of bold formation lead on even to a 6th development, in which are introduced, in a specially well-sounding middle position, still three theme entries: Comes in the alto (tenor), after two triplets of measures rising from the under-dominant the Dux in the alto; and finally, once more, the Comes in the bass with two confirmations of two measures.

II. 5.

PRELUDE AND FUGUE IN D-MAJOR.

This prelude is not of fugal character, but in fact a splendid, real gigue; it is a correct dance movement, with regular groups of periods, and in two sections with repeats. A powerful foundation-laying period, which appears at the beginning of the second section in inversion,





is followed by a sportive toying with the opening crisp arpeggio motive commencing with a slide ("Schleifer")



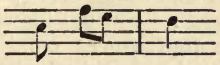
and this lasts through two periods which modulate to the dominant, and which close with a formal cadence; whereupon, after a further complete period, follows the confirmation, which as after-section only receives a triplet of measures (to be played with breadth). The second section is worked out with the same material, *i. e.* no new motives are introduced. But it opens with a somewhat lengthy development (five periods, the fifth with a powerful extension), which preserves, however, the fresh dance-like character, never making a display of learning or of artifices; and after the inversion of the introductory period it is worked in a manner similar to that of the first section, but avoids the principal key (it is in *A-major* and *B-minor*, dominant and parallel keys). The rest is a return of the first section, avoiding the modulation to the dominant. The strict writing in three voices which is carried nearly through the whole of the piece, but which is never felt as a fetter, deserves notice.

The fugue à 4 is likewise pithy, and full of quiet determination, so that it forms an excellent counterweight to the onset of the prelude. One might almost say that the movement of the fugue is altogether too uniform (only quavers), were it not that the prelude renders such smoothness desirable. The theme opens with the motive of the *C-minor* Symphony (but broadened out!) and sinks downward from the octave to the third:

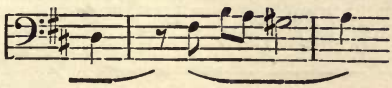


Not only in its rhythmical nature (– ∪ –), but also in its whole character and suitability for forming counterpoint to itself (strettos), this theme resembles that of the *G-minor* fugue of the first book, and, despite all difference of keys, it must be acknowledged, that the two fugues stand altogether in close relationship to each other. Only here the graceful element of the semiquaver runs is wanting; and it will be wise to look upon their absence as part of the composer's intention, and to interpret the fugue with considerable weight and emphasis.

Of the three sections of the fugue the first (exposition in the principal key) is the shortest, for it embraces only the first development with a short appendage confirming the close in the dominant. The four voices follow one another in the order: tenor (Dux), after which, immediately (without change of meaning, and with passing over of the fifth measure) alto (Comes, a faithful transposition of the Dux in the fifth); then after two leading-back measures, which introduce the concluding motive of the theme



for the first time in its *rôle* of principal material for the episodes, the soprano follows with the Dux, and before it ends (4=6), the bass with the Comes. As the theme ends on the third degree, the close is unsatisfactory, and needs confirmation; this it obtains in a new after-section (without elision, and with a triplet measure in place of 6—8). The countersubject — if it may be so termed

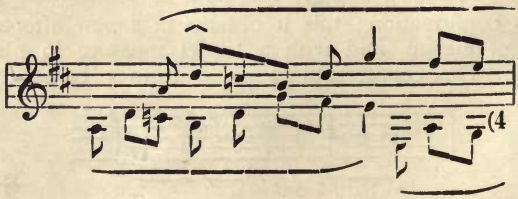


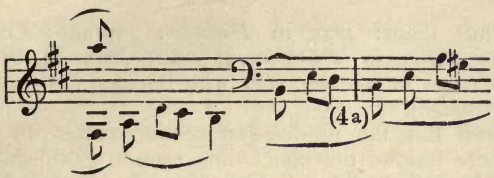
(this also with its accented rest, recalls the *G-minor* fugue) does not only everywhere accompany the theme, but plays also a chief *rôle* in the *divertissements*; it never however comes forward in a marked manner, in that it has no moment of rhythmical importance (the above mentioned rest, certainly is of such a kind, yet no safe use can be made of it).

The modulating middle section comprehends three periods with some extensions. The first, shortened, like the first of the exposition, by elision of the 1st and 5th measures, at once begins the modulation by presenting the Dux in *E-minor* ($a^{8>} = e^{VII}$) and concludes with the Comes in *E-minor* (likewise Dux in *B-minor*) in the soprano. And as though this modulation had entered before its time, a powerful close of 2 measures, by way of correction, turns the tonality back to *A-major* (dominant), and a new after-section introduces Comes (alto) and Dux (soprano — it should be noticed, that the premature modulation was made with the same voices) in stretto, re-establishing the principal key:



The episode of eight measures (with a triplet for 1—4; or 2—4, in which case 1—2 would be wanting) which follows is enchanting; the four voices enter one after the other (alto, soprano, tenor, bass) with the concluding motive of the theme, but each twice — the soprano indeed four times, but pushed on in the measure — and hanging on the one to the other,





so that a prolonged upsoaring together with slow downward sinking, leads again to the dominant, for the purpose of starting modulation. The close is therefore at once bridged over by the alto which continues its course:



and a complete development follows on with tenor (see NB.), soprano, and alto in stretto, while the bass, but only at the close of the period, follows alone with a repetition of the after-section:



Thus tenor: Dux in *B-minor*; soprano: Comes in *B-minor* (Dux in *F♯-minor*); alto: Dux in *B-minor*; bass: Comes in *B-minor* (but with decided entry and close in *F♯-minor*).

With this the modulation section comes to an end, and there follows the concluding section establishing once again the principal key, which after the close in *F♯-minor* starts at once in *D-major* and, indeed, with a stretto at very short interval (two quavers!) between bass and soprano, and even the first four notes in the alto:



The remainder of the period (free) turns towards the under-dominant (*G-major*), announcing that the end is nigh at hand, and closes in it. Now follows a stretto scarcely carried out to the end (tenor, alto and soprano with free accompanying bass), again at the distance of a crotchet,



(4)

beginning in *G-major* but concluding in *D-major* and with measures 3 and 4 repeated (through *B-minor*); and

an extended after-section (triplet measure for 5a—6a) settling in broad manner in the key of *D-major*.

A kind of coda brings next, a highly effective presentation of the Dux by the tenor (the voice with which the fugue commenced and which must be looked upon as the chief voice "tenor-fugue"), first accompanied in third parallels by soprano and alto, then strengthened by the bass with thirds; and finally, at the end of the period (8=2) a presentation by the bass of the Comes distorted by two chromatic notes bringing everything into question:



Then all four (!) voices enter still once again for a stretto at the smallest possible interval:



and now (first of all by means of a fine triplet extension for 5—6) they sink down with one accord;, the after-section is repeated, the soprano ending on once-accented *d*, the bass on great *D*.

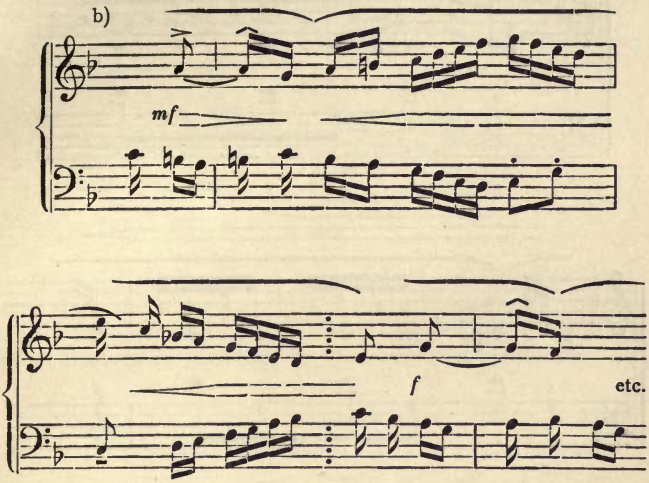
II. 6.

PRELUDE AND FUGUE IN D-MINOR.

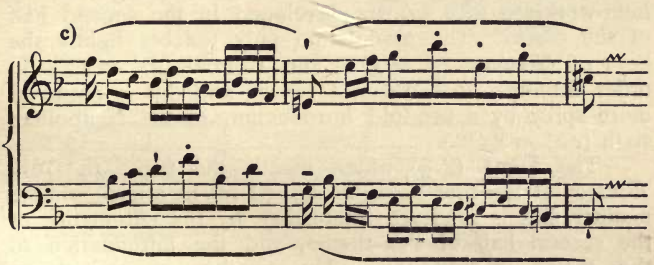
These two pieces would be equally well placed in the first book of the Well-tempered Clavier, for they have the same youthful, fresh imagination, the same bewitching delight which we have noted in many a number of the first book. In this second book we repeatedly find a preponderance of reflexion, work more finely thought out, and more intense harmonic ventures, which perhaps may be explained by Bach's later absorption in the old church modes. The prelude under notice is throughout à 2, and arranged on similar lines, though somewhat more developed, to those in *F-major* and *G-major* of the first book. The thematic material may be reduced to three elements, namely, first of all, a quiet chord figure in one voice in semiquavers, in the other in quavers:



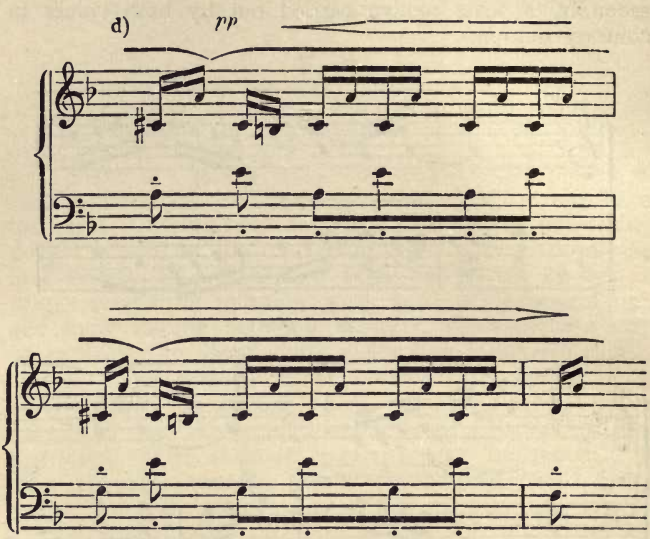
secondly, a scale motive carried out by both voices in contrary motion:



and thirdly, one, more pointed, likewise more wavy, in both voices:



These appear successively in the first two periods, without any serious departure from the principal key (only one sequence touches lightly on the keys of *C-major*, *F-major*, *B♭-major*). A third period brings *a*) as it were to a stand-still, to a slow oscillation at the passage:



and it turns to the minor upper-dominant, in which the first period (*a*) is repeated, while *b*) and *c*), quite transformed or rather changed almost beyond recognition by inter-workings with (*a*), are developed in the second half of the piece. The modulation only touches lightly the keys of *G-minor*, ($e^{\text{I}} = g^{\text{VII}}$) and *F-major* ($d^{\text{I}} = {}^{\text{VII}}$), in order definitely to settle in *D-minor*; and this is rendered more spicy by a two-fold introduction of the Neapolitan sixth ($e\flat^{\text{I}} = {}^{0}d^{2}$).

The fugue (à 3), which recalls the fugue (à 2) in *E-minor* of the first book, is dashed off in a terse, simple manner, but is rendered interesting by the chromatics of the second half of the theme, and the introduction of the theme in inversion. The number of real theme entries is only seven, and only one development (the first) is complete.

The theme starts upward in semiquaver triplets from the fundamental note to the fifth, and sinks, in the second half, with quaver movement, from the octave down to the fundamental note.

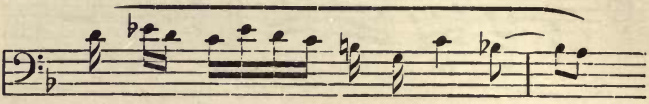


The answer is a strict transposition in the fifth; but here, as in the *C♯-minor* fugue, the rule is so far followed in that the Comes enters with the harmony of the tonic, which changes in meaning to that of under-dominant.



The countersubject here shows special character, for it introduces new movement (smooth semiquavers in opposition to the triplets and quavers of the theme). Before the entry of the third voice a return modulation of 4 measures is inserted, commencing with 8=1, and ending with 4=1, in which the inversion of the opening theme-motive

is worked out. The motive of the second episode which follows the first development is taken from the countersubject:



and this may be easily overlooked seeing that it is not articulated as in the countersubject (see above).

At the close of the period the bass first enters with the beginning of the Dux; after two quavers, the soprano makes an attempt to take the lead with the inversion of the same, but leaps to the real Dux, while bass and alto continue in rivalry with each other; and from the moment in which the soprano takes possession of the octave, bass and alto (tenor?) retire ill-humored, and grumbling, into the depths. And now the soprano does not carry the theme to an end, but insolently springs up to the octave of the fifth, repeating once more, as if in scorn, the chromatic progression. The whole passage is characteristic and clever:





After this threefold 2, a plain 4 is naturally not possible; after this rivalry, peace can only be gradually restored. First of all a triplet of crotchets leads to the fourth measure, then this is repeated with voices reversed. But at the close (4 = 5) the Alto enters with the Dux, and after an interval of a crotchet, the soprano follows with the Comes in a successful stretto, and finally the bass joins in with the countersubject; thereby, also, an extension of the after-section becomes necessary (5a—6a). We are still in the principal key; even the new stretto of the inversion of the theme which follows (8 = 1) begins in *D-minor* (alto: beginning with *a*) but, owing to the entry of the theme in the bass, starting from *d* (at the interval of two quavers), turns to the under-dominant (*G-minor*) — a modulation which however announces that the end is approaching — and, in point of fact, we find ourselves already in the last, and quite unusually extended period of the whole piece! The extension is effected by means of a tossing to and fro of the theme appendage, likewise of its inversion among all three voices, so that the effect of a close is always postponed (4a, 4b, 4c [= 5], 6, 6a, 6b) until finally all three voices descend in common, bringing about the end. The eighth measure is then, first of all, twice confirmed (8a, 8b) and the fugue finally comes to a close with another after-section in which the already described rivalry of the first stretto is once again repeated somewhat faithfully (runs in the alto and bass [inversion]; complete Dux with prolonged close in the soprano, and countersubject in the bass).

Here the threefold division is by no means clear; probably the first section must be regarded as extending to the close of the second period (before the first rivalry); the middle section then, to the end of the inversion (only one period); so that the section thus variegated in the matter of tonality (*D-minor, G-minor, B♭-major, G-minor, C-major, F-major, B♭-major, D-minor*, all intermediate keys only indeed lightly touched upon) is the closing one. Otherwise there remains as closing section only a Coda which has no independent existence.

II. 7.

PRELUDE AND FUGUE IN E♭-MAJOR.

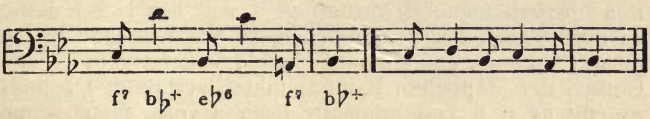
The prelude is a Gigue in sprightly $^9/_8$ time, but without fugal writing, and without inversion of the principal motive. After a preliminary short period of 4 measures of powerful restraint, the real structure begins with lines of considerable extent,



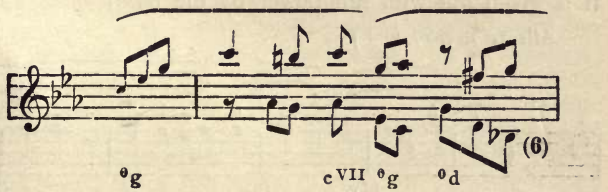
concluding, after a period of 8 measures, in the dominant (*B♭-major*); in a second, there is a half-close in *C-minor* (parallel), which the repeated after-section changes into a full-close. In a third period the key of *B♭-minor* is touched ($g^{VII} = b\flat^{\frac{VII}{III}} - f^7 - {}^0f$), also *A♭-major* (${}^0f = d\flat^6 - e\flat^7 - a\flat$) and *F-minor*, and a half-close is made in the principal key ($b\flat^7$); a period with elision of the 1st and 5th measures follows on, the seventh-progression of which in the bass, if badly phrased, has an unpleasant sound:



The after-section, formed in a similar manner, concludes in *A♭-major* (*e♭⁷ a♭⁺ d♭⁶ e♭⁷ a♭⁺*), and a new period becomes still more intense, in that it changes the leaps of a seventh, by inversion, into leaps of a ninth:



Measures 3—4 also close in *C-minor* (♮*b*⁷ = *c*VII *g*⁷ ⁰*g c*VII [III ↷] *g*⁷ ⁰*g*), and the after-section makes a half-close in *G-minor* (parallel of the dominant):



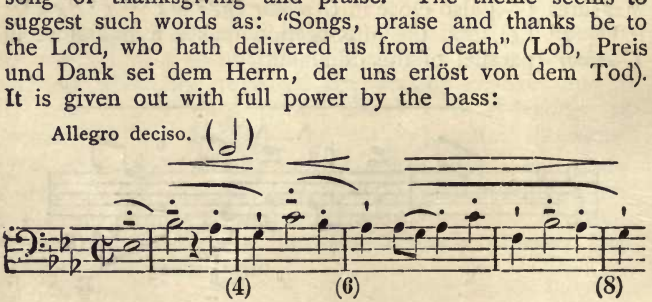


The repeated after-section turns the half-close in *G-minor* into a whole one. Now follows the return, with imitation of the fore-section of the 3rd period ($d^{1} = c^{9} - {}^{0}c$; [$= a\flat^{6}$] — $b\flat^{7}$ — $e\flat^{+}$); the after-section is shortened:



The half-close has a double confirmation of two measures, and then the opening period is repeated with a coda (a repeated after-section, but of three measures passing to the 6th [triplet for 5—6]), and with close-confirmation of two measures (7a—8a).

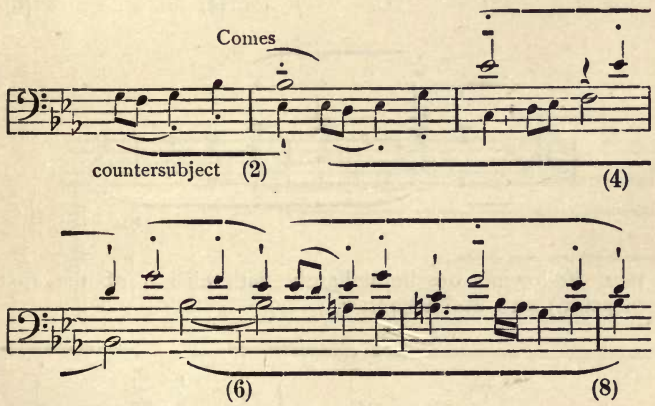
The fugue (à 4), which according to Bruyck's judgment is a "pattern fugue" ("Musterfuge"), and has a "scholastic flavour" ("nach der Schule schmeckt"), and, already in the theme, "spreads an odour of double counterpoint" ("den Geruch des doppelten Kontrapunktes verbreitet"), sounds exactly as if it had originally been a vocal fugue, some song of thanksgiving and praise. The theme seems to suggest such words as: "Songs, praise and thanks be to the Lord, who hath delivered us from death" (Lob, Preis und Dank sei dem Herrn, der uns erlöst von dem Tod). It is given out with full power by the bass:



while tenor, alto (with a leading-back of 2 measures, but with 8 = 2) and soprano (after an episode of 2 measures, likewise with 8 = 2) tower one above the other with ever-increasing might.

There are two changes of interval at the beginning of the answer; for, in customary manner, prime — fifth (*e♭—b♭*) is answered by fifth — prime (*b♭—e♭*); but again here, the rule applies, that the Comes must modulate from the harmony of the tonic (!) to the key of the dominant, when the Dux begins with the prime and remains in the principal key.

The countersubject, which often recurs, only shows special character (a *legato* slow turn) from its second half: —



The elision of the 1st and 5th measures in the theme (2, 3—4; 6 : 7—8) gives to the whole fugue a somewhat sharply articulated and altogether definite character. The two insertions of 2 measures, or rather — since the second measure changes meaning (8a = 2) — the insertion of one measure in the early developments strengthens rather than weakens this impression, since the unaccented measure which comes between the 8th and 2nd cannot possibly be taken in the sense of 1st. Between the first and the second development now appears an episode of 4 measures, in which is employed the opening motive of the after-section of the theme (likewise the opening motive

of the countersubject); it remains in the key of the dominant so that the second development can commence with the Comes (and, indeed, with dominant harmony).

The second development, in comparison with the first, is more concentrated, inasmuch as each pair of voices is in stretto, first tenor and bass,



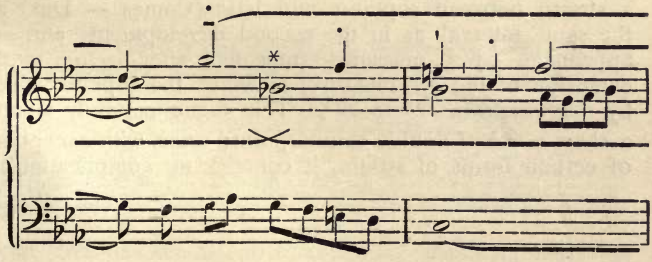
then (following on immediately with elision of the first measure) alto and soprano:



This development also belongs to the first section (in the principal key). A real middle section with theme entries in other keys is altogether lacking to this fugue (which, therefore, is *not* a pattern school-fugue); its place is taken by a long drawn-out episode ending with a theme entry (Dux, but beginning with the Comes step of a fourth) in the key of *A♭-major* (under-dominant), whereupon follows immediately the closing section. This middle section includes 15 measures, of which only the first two make use of the opening motive of the countersubject; the others, on the other hand, especially from the 4th measure, have a marked feature of their own, owing to a quaver figure (connected neither with the theme nor with the countersubject), which is opposed to the syncopation motive of the theme:



(4)



(4a)



The sequence: $c^{VII} \mid g^{7}\ g^{6}_{4} \mid g^{3>}$ (NB.) $= b\flat^{6} \mid c^{7}\ c^{6}_{4} \mid$

(4) (4a)

$c^{3>}$ (NB.) $= e\flat^{6} \mid f^{7}\ f^{6}_{4} \mid f^{3>}$ (NB.)

(4b)

$= a\flat^{6} \mid b\flat^{7}\ b\flat^{6}_{4} \mid b\flat^{3>}$ (NB.) $= d\flat^{6} \mid e\flat^{7}$

(4c = 2)

leads to the key of *A♭-major*, in which the tenor enters (see above) with the theme and makes a full close. On reaching an *a♭* in the middle of this theme entry (a prepared deceptive cadence $c^{9>} - {}^{9}c$ in place of $e\flat^{7} - a\flat^{1}$) the soprano is silent; hence its re-entry with the correct Comes (similar to the preceding delivery of the theme in *A♭-major*, beginning with *b♭ — e♭*, but now, already, harmonised in the principal key) is specially marked, and clearly calls attention to the opening of the final section. Here we have only a stretto between soprano and bass (Comes — Dux) at the same interval as in the second development, and an appendage of 5 measures (repeated after-section with extension of the 7th measure) in which the soprano sinks by degrees from $e\flat^{2}$ to $e\flat^{1}$. This fugue certainly is not a show piece of double counterpoint; since, with exception of certain forms of stretto, it contains no complications.

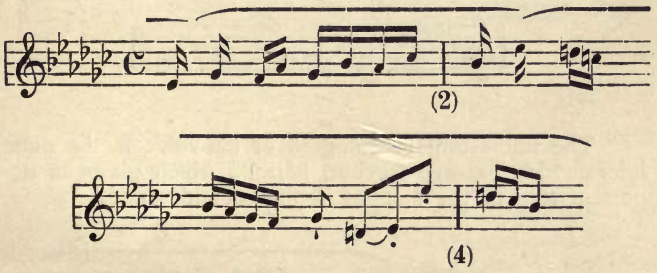
II. 8.

PRELUDE AND FUGUE IN E♭-MINOR

(D♯-MINOR).

The pedagogic aim of the Well-tempered Clavier is a sufficient reason why Bach should have written these two pieces in *D♯-minor* instead of *E♭-minor*. In my edition of the work I have transposed them into *E♭-minor*, because they are really much easier to read in that key, and do not appear to contain any special characteristic of keys with sharps (cf., on the other hand, the *C♯-major* number of the first book).

The prelude is a finely developed, specially rich, two-part Invention. Both hands are throughout equally employed, and continually exchange motives. The principal thought (measures 1—4):

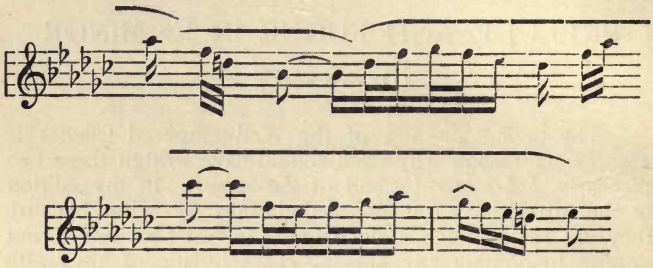


is faithfully carried out, partly in shortened form, in the after-section which follows



(with the bewitching little appended motive), and, for the most part, forming counterpoint to itself (canonic

treatment); yet the second section adds to it a new counterpoint, an arpeggio motive of somewhat hasty movement,



which Bruyck calls, though scarcely with justice, a "curled, stiff arabesque figure"; it is my opinion that the descending arpeggio forms quite a natural set-off to the close of the first part:



The interesting breaking-off of the voice in the quiet intermediate passage (second period), which plays an important rôle in the first, as in the second section,



and in which the passing notes $e\flat$ and $g\flat$ marked * attract notice (but still more in the imitations of the same which result from sequence), deserves special notice.

The first part modulates, first of all (already at the close of the first period), to the parallel (*G♭-major*), in which key the second period remains; but then, to the under-dominant *B♭-minor*, in which, with repeated close-confirmation, it ends.

The second part starts again from the principal key ($b\flat^7$) passing through *D♭-major* and *G♭-major* to *A♭-minor* (under-dominant), and in it the voice-breaking above mentioned occasions a fresh complication:



On closer examination, only the major 7th ($b\flat$) appears strange. The rest of the piece keeps firmly to the principal key which has been easily won back from that of the under-dominant ($^0e\flat = c\flat^6 - d\flat^7 - g\flat$; $\overset{6}{\cdot\cdot} - a\flat^7 - d\flat$; $\cdot\cdot$ $g\flat^+ - a\flat^+$ [$= e\flat^{III<}$] $b\flat^7$ $^0b\flat$) and certainly with the freest use of chromatic harmonies ($e\flat^7$ — [$e\flat^{III<}_{V<}$ =] $f^7 - b\flat^7 - {}^0b\flat$).

The fugue (à 4) is one of the most interesting and most pensive of the whole work. The theme has the concise compass from the sub-semitone to the fifth of the key, belongs therefore to those of quiet character, neither rising, nor sinking; and yet what deep, intense expression is to be found in this melody-movement. Not only does the *alto voice* begin the piece, but during its further progress appears twice with ruling power (delivery of the theme, the soprano being silent):

Sostenuto con affetto.



While the tenor is giving out the Comes (which is a faithful transposition of the Dux in the fifth), the alto, like a swan, glides quietly upwards to the dominant.



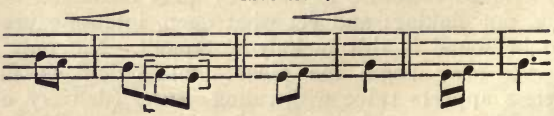
This countersubject may well be characterized as one of perfect ideality: it is sharply differentiated from the theme, leads its own life, and is nevertheless thoroughly homogeneous in mood with the theme. Among one of the numerous errors made by Bruyck and which arise from lack of thorough knowledge of rhythmic formation, is the derivation of the motive of the countersubject, from the "second member" of the theme, by diminution. Quite apart from the fact that in the theme, $d' - e\flat - f$ do not belong to one motive, only formations "by diminution" such as the following, could, at best, be derived from the same:

or:



On the other hand, no one could raise any objection, if the countersubject were derived from the concluding motive of the theme,

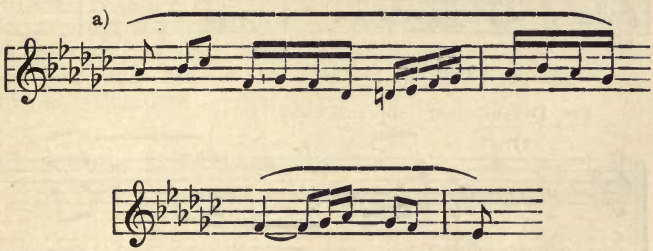
inversion: in diminution:



if only such derivation served any good purpose. Not likeness, but unlikeness, is the best thing to be recognized in the countersubject.

A second countersubject, retained throughout the whole fugue, is mentioned by Bruyck, but I cannot discover it; much rather may we say that Bach develops third and fourth counterpoints to the theme and countersubject, which here and there show signs of similarity to one another in that they progress principally in semiquavers, or principally in quavers. I here give only those which appear as filling-up voices to the theme and countersubject, and therefore pass by those which only accompany the theme when the countersubject is absent:

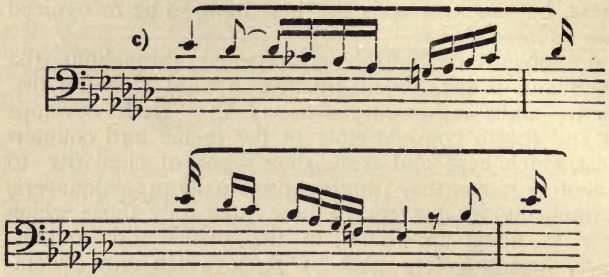
1st Development, bass entry (Bruyck's "second countersubject").



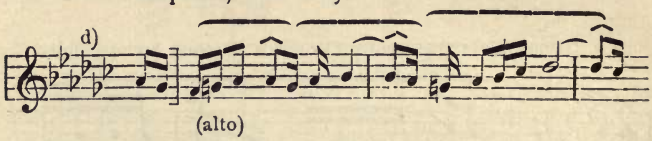
1st Development, soprano entry.



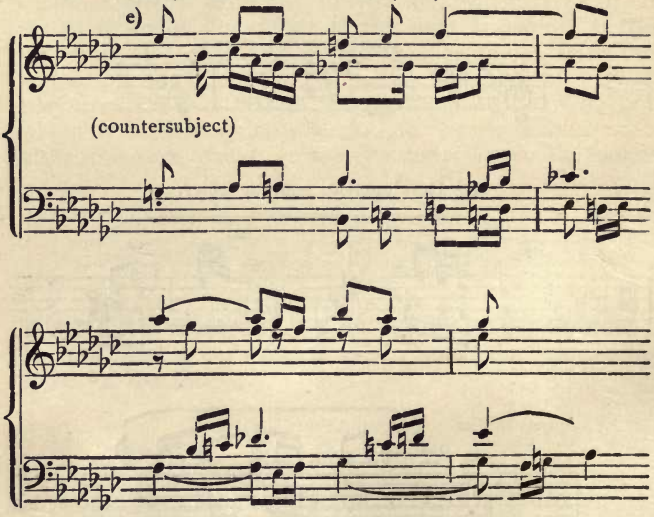
2nd Development, bass entry (cf. a).



2nd Development, tenor entry.



2nd Development: soprano entry (Dux):



NB. Tenor and bass introduce the countersubject in stretto!

Only *c* agrees with *a* for the space of three crotchets (but is otherwise articulated). In addition to this counterpoint there is a whole series of other counterpoints from the 3rd development (also indeed at the alto entry of the second, where the countersubject is absent), which, for the most part, are filling-up voices in the *quasi*-strettos, some indeed apart from these, yet none occurs a second time; and in a fugue so rich in entries this means much.

The sections of the fugue are:

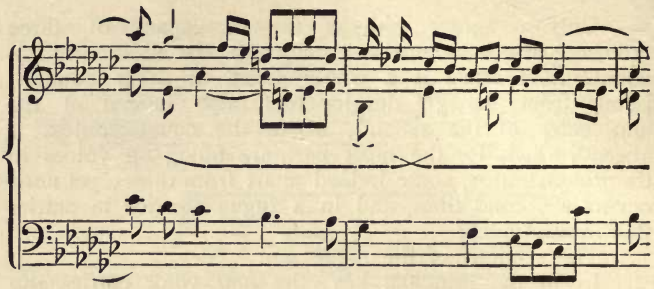
I. in the principal key: the four voice entries, alto (Dux), tenor (Comes), and after 4 leading back measures (5a—8a) bass (Dux), soprano (Comes), and still a free episode of 8 measures, ending with a half-close ($b\flat^7$), and reestablishing the principal key. It is worthy of note that all the three episodes of the fugue (it has no more) are evolved from the same motives, and, indeed, from such as are derived neither from the theme nor from the countersubject; they thus stand out prominently as independent, and appear to form a kind of intermediate theme. Compare for instance:

a. within the 1st development.



b. between the 1st and the 2nd section.





c. between the 2nd and the 3rd section:



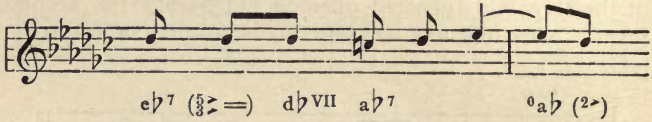
II. The middle (modulating) section includes the second and third developments, and extends even to the middle of the fourth (unless one prefer to divide the fourth into two incomplete ones; in that case then,

extending to the fourth, and, with the episode, stretching over to the last section). The second development has a marked change of the theme in the first three theme entries (bass, alto, tenor), namely the transformation of the first step of the minor second into a minor third; and indeed this transformation takes place in the bass and alto entries at the cost of the meaning of the threefold repeated opening note, while the second preserves its meaning as third of the upper-dominant.

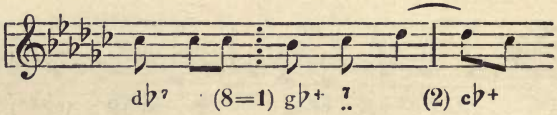


But in the tenor entry, the second note (*) becomes fifth; the theme indeed appears as if it were a displacement of the bass entry a minor third higher (in the same key of *A♭-minor*). The soprano introduces again the Dux in *E♭-minor*, so that the principal key is restored in the middle of the modulating section (a close-confirmation of two measures, however, gives instead of the chord of *E♭-minor*, that of *E♭-major*, naturally with upper-dominant meaning). The third development commences with 8a = 1, and opens with a quasi-stretto between alto, tenor, and

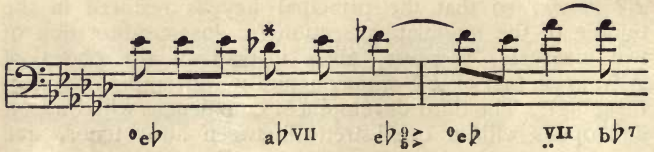
bass (the alto having the complete theme in *A♭-minor* the tenor imitating [from *f♭*] only for six quavers; the bass giving the Dux in full, but with major close [*e♭*^{7} as upper-dominant of *A♭-minor*, [under-dominant]); the soprano, after a close confirmation of one measure (8=4a), terminates with the theme in *D♭-minor*,



(so that the changing note *f♭* [2 7] at the moment of the transformation of *e♭*^{7} into *d♭*^{VII}, and, likewise further on, the Neapolitan sixth *b♭♭* [2 7 into $^{0}a♭$] make it somewhat difficult to grasp the meaning), but also brings, at the end, *d♭*^{7} (prepared by *g♭*^{VII}) instead of the chord of *D♭-minor*, so that a new close appendage of two measures alters the close to *G♭-major*. At this point (8a = 1) the alto opens the fourth development with the theme in *C♭-major*; but as it enters on the dominant of *G♭-major*, the first note of the theme, which is really a fundamental note, actually becomes seventh:

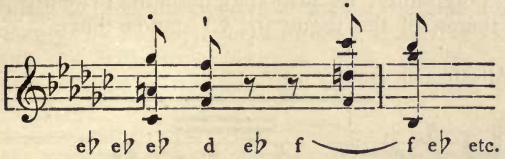


The close proceeds *per inganno* to *A♭-minor* (*c♭*^{6}) to which key the tenor entry of the theme, starting from *e♭* (really Dux in the principal key, but with *d♭* instead of *d*), adheres, but exchanges it at the end for the principal key:



With this concludes the second section.

III. The final section in the above mentioned episode springs once more to the key of the dominant, and by long sustained dominant harmony ($\flat\flat^7$) prepares a real last entry of the theme. The same appears first of all (as Dux in the bass) accompanied in homophonic fashion with chords given out by the three upper voices:



and after a 2-measure confirmation of the fourth measure still once again with display of contrapuntal means in the soprano (Dux) and tenor (in contrary motion from $\flat\flat$), while alto and bass have free counterpoint:



The close-confirmation of two measures, formed by the addition of a filling up voice, increases the number of voices to 5.

II. 9.

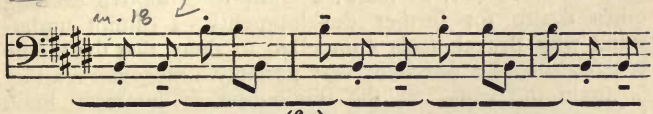
PRELUDE AND FUGUE IN E-MAJOR.

This prelude, strictly à 3, with exception of the two sectional closes à 4– 6, is a wonderful piece of the most flowing polyphony; its principal thought, evidently related to the theme of the fugue (q. v.) stands thus:



To this fore-section succeeds an after-section in the dominant, which is only a transposition of the fore-section by inversion of the two upper-voices. Here we have an instance of that direct seizing hold of the dominant key so common at the period when the fugue-style flourished, and it must not in any way be confounded with a modulation to the key of the dominant; this indeed is only effected

in an emphatic and detailed manner in the following period, which again starts from the principal key: e^+ — $\overset{1}{\underset{\cdot\cdot}{}}$ (= $c\sharp^7$) — $^0c\sharp$ (2nd measure); $\overset{VII}{\underset{\cdot\cdot}{}}$ — $g\sharp^7$ — $^0g\sharp$ (2a); $\cdot\cdot$ (= e^6) — $f\sharp^7$ — b^+ (4th measure); b^7 — e^+ $\overset{7}{\underset{\cdot\cdot}{}}$ (= $c\sharp^{9\flat}$) — $f\sharp^7$ (6th measure); b^+ — e^6 — $f\sharp^7$ — b^+, and works on after the manner of the opening measure, with semiquaver movement divided between the voices The close of the first section forms a kind of coda (6*a* — 8*a*; 7*b* — 8*b*; 8*c*), holding fast to the key of the dominant, first with an organ-point bass, which, however, as a new feature introduces an up and down floating quaver motive,

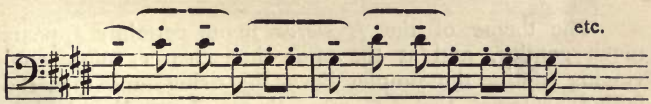


(6a)

taken up afterwards by the soprano, but with freer tone formation;



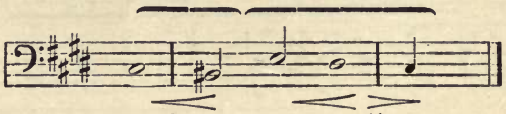
and in the second section this also plays an important *rôle.* This second section commences with the opening thought in *B-major* (but without inversion of the voices); at the fourth measure it makes a half-close in *C♯-minor* (parallel), and brings the *C♯-minor* period to a close with an after-section, the pensive character of which is determined by the waving quaver motive in the tenor:



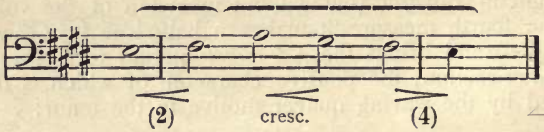
Already at the beginning of the following period the principal key is re-established. This must be looked upon as a transformation of the second period of the first section; there is, however, no strict adherence to the

motives, but, as a whole, they are clearly recognizable (diatonic semiquaver movement, alternate quaver movement etc.). The coda likewise returns, but naturally in the principal key, and considerably extended, with the principal thoughts in reversed order (the waving quaver figure comes first in the soprano — and free, as in the first section — and then only in organ-point fashion, in the bass); the final close of three measures over the stationary bass is a genuine accession.

The fugue (à 4), like the *C♯-minor* fugue of the first book — advances with measured, stately gait, but it is much shorter, and has also more unity of mood (for here we have not, as there, a contrasting motive exciting one's desire for further development). I cannot understand why Bruyck feels compelled to deny that the theme is earnest and expressive; very possibly a mistaken reading is again the cause of the diminution of interest. Bach himself wrote this fugue in $^{2}/_{1}$ measure; but now let the theme be compared with that of the *C♯-minor* fugue, both with like notation:

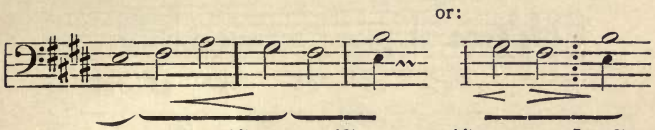


and:

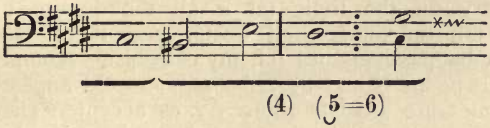


The theme of the *E-major* fugue certainly appears much gentler, and at the same time clearer, more convincing (notice the simpler lines, the rising, and then the falling; whereas the *C♯-minor* theme, more absorbed in itself, moving round itself, appears, in contradistinction to the former, decidedly turned away from the world — brooding — Beethovenish); still the relationship between the two is evident.

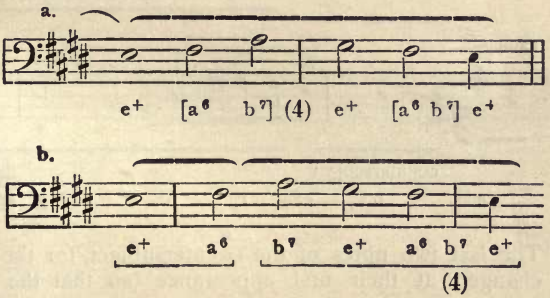
Both, certainly, could be read as a simple 3-measure group, according to the scheme 2., 3,—4. (— ∪ —), in which case the voices following one another would each time quietly wait until the theme had come to a termination — but then not only the *E-major*, but also the *C♯-minor* fugue would have a decidedly home-baked flavour:

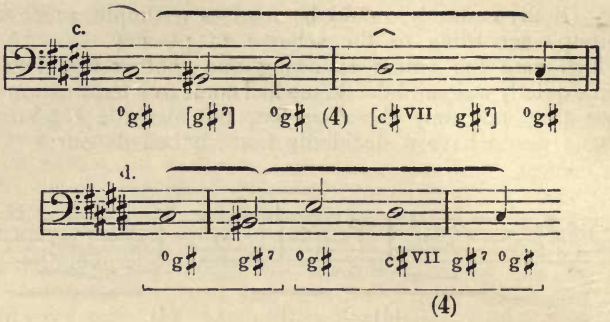


and:



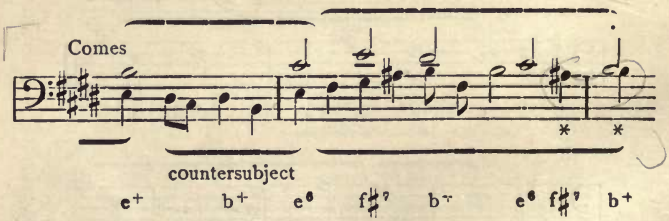
In the *C♯-minor* fugue the annexed fifth measure (5) would have to change its meaning to that of sixth, and in the *E-major* fugue the same explanation could be given; this, however, would cause a detailed complication in comparison with which the change of meaning of measure 4 to that of 5th appears simple and easy. Besides, in both cases, the harmonic meaning of the theme, as shown by the counterpoint, would of itself forbid that other interpretation: the choice between the two meanings is not a very difficult one:





At *a* and *c*, both motives of the theme would remain stationary on the tonic (at *a* all the dominant chords would fall on unaccented beats, and therefore appear only to be passing ones [cf, my catechism "Kompositionslehre, I. p. 46"]); and at *c*, the same would appear at the fourth measure as suspensions, *i. e.* as accented changes of harmony on the tonic; at *b* and *d*, on the other hand, the first motive moves towards a dominant, and the second turns back and closes in the tonic. But away with proof: *the meaning which best displays the contents of a theme, must, of course, in the case of a master like Bach, be the most correct one!*

The answer of the theme, which does not modulate, gives a faithful transposition in the fifth; there was no reason for any deviation, for by an answer in the fifth the task of the Comes, viz. to modulate from the harmony of the tonic to the key of the dominant, is fully achieved.



The last two notes of the countersubject, for the rest, are changed at their first appearance (so that the Dux

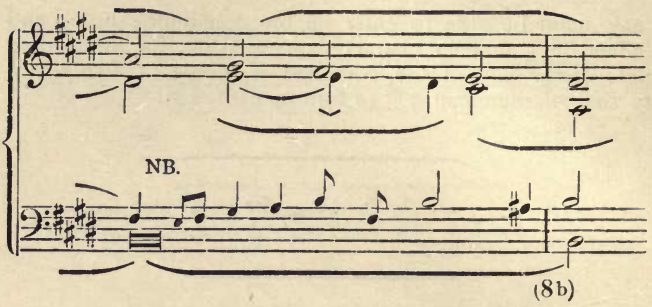
may again be able to enter on the concluding note), and indeed in a manner characteristic of Bach; for the leading note of the key of the dominant is lowered (Mixolydian) to that of dominant 7th ($a\natural$ instead of $a\sharp$):



The third voice entry, on the other hand (Dux in alto) gives the countersubject in the tenor with its own natural and expected close (the Mixolydian change would have turned it towards the key of the under-dominant). The second period would have ended peacefully in the key of the dominant, had not Bach once again, in the giving out of the Comes by the soprano, substituted $a\natural$ for $a\sharp$ in the countersubject (alto); by that means the close effect is turned aside, and opportunity given for a close-appendage, which transforms the full close on b^1 into a half-close on b^2. At the moment in which the bass arrives on b (𝅗𝅥), the tenor once more lays hold of the countersubject, and again gives to it its natural ending:

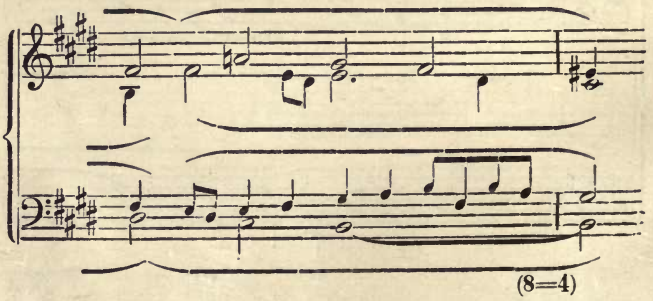


(8a)



The annexed period, which in the repeated after-section closes in the parallel key (*C♯-minor*), still really belongs to the first section of the fugue; we have in it, first of all a stretto of the theme by all the voices:





It should be noticed here how the concluding motive of the countersubject (the syncopation) itself appears in connection with the theme. The close-effect of the 8th measure is broken off by the $e\sharp$ and the $c\sharp$ ($c\sharp^7$ instead of e^+); the after-section, which thereby becomes necessary, takes up the countersubject given out by the tenor in the 8th measure and, with augmentation of the value of the syncopation motive carries it through all the voices (two triplets of measures):



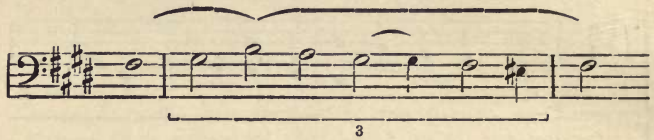
(8)

An appendage of one measure (*8a*) changes this half-close on $g\sharp^7$ into a whole close on $^0g\sharp$, at which moment the alto starts with the Dux in the principal key, beginning a new (third) development in which each pair of voices (alto — soprano, bass — tenor) appears pressed closer together, though not so closely as in the first stretto; this development belongs to the modulation

section, as it leads from the principal key to the parallel of the under-dominant (*F♯-minor*):

Soprano: Comes . . .
Alto Dux
Tenor: theme in *F♯-minor*.
Bass: theme (Comes) in *B-major*.

The tenor entry of the theme introduces the same in somewhat prolonged form (one measure of $^3/_1$, relatively a triplet):



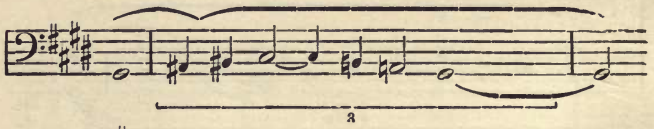
which (with fresh freedom) is employed in the next following theme entries:

Soprano:



(from *F♯--minor* to *C♯-minor*):

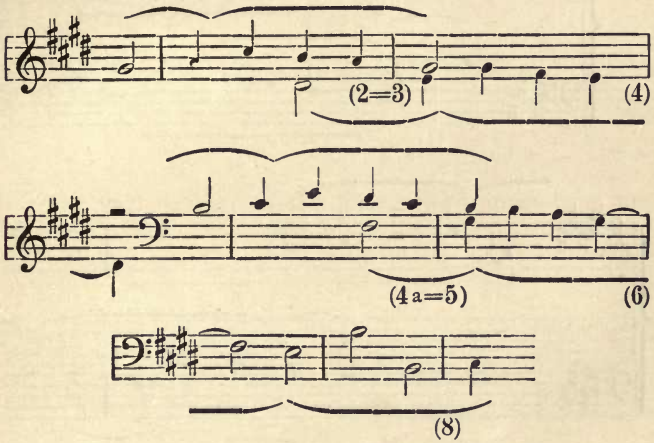
Bass:



(in *C♯-minor*).

Hence one might be tempted to count these three voice entries as a development, but for the fact that the tenor entry is connected in too direct a manner with the preceding bass entry; it forms, besides, the close of a period and is formally separated from what follows by a close-appendage (cadence $f\sharp^{VII}$, $c\sharp\,^{6}_{4}$ ÷ ∴ $^{0}c\sharp$). It will therefore be more correct to look upon this soprano and

bass entry as forming an incomplete fifth development. The middle section is here at an end; at least the principal key now reappears (already on the close in *C♯-minor*, disturbing the same) and indeed directly with the theme in diminution, which now runs through all four voices (not confining itself to fixed degrees of the scale); for the moment the time measure will be better indicated by $^{2}/_{2}$ instead of $^{4}/_{2}$:



The period is brought to an end by a close-cadence ($b\,{}^{43}_{8}$ — ${}_{7}c^{+}$), but on the last note (by means of a deceptive progression of the bass: *b*—*c♯*) a new (seventh) development sets in, a stretto of the original Dux with the theme in diminution, and the latter in inversion (free):

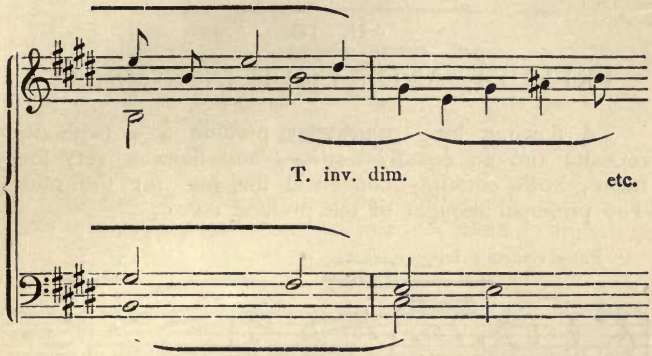


Also the rest of this period, which closes in *G♯-minor* (parallel of the dominant) and has an appendage (cadence) of two measures, consists of a working of the theme in inversion and in diminution:

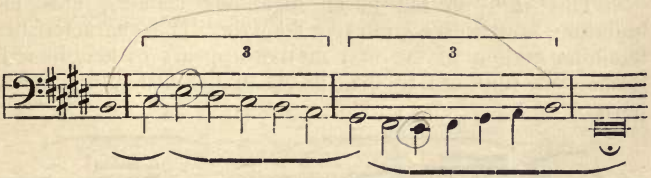


But the coda forms the principal display, an 8th development, a two-fold, likewise three-fold ingenious stretto of the Comes, Dux, inverted diminished theme and counter-subject in the principal key:





The final delivery of the theme (with appendage) in the bass is of imposing effect:

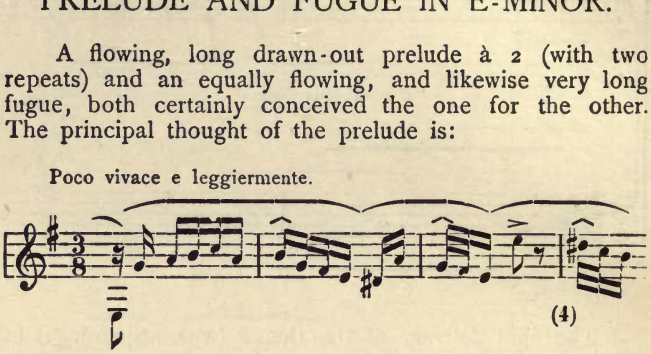


What strength and fulness of expression, what unity and consistency, and yet what restraint throughout the piece!

II. 10.

PRELUDE AND FUGUE IN E-MINOR.

A flowing, long drawn-out prelude à 2 (with two repeats) and an equally flowing, and likewise very long fugue, both certainly conceived the one for the other. The principal thought of the prelude is:



This is spun out in an ingenious fashion, now in imitation, now in free contrapuntal style. The characteristic feminine ending of the first motive appears in lengthened form, when opposed to the shakes in the first and second parts:



Of special interest is the following modulating imitation, which appears transposed in the second part:

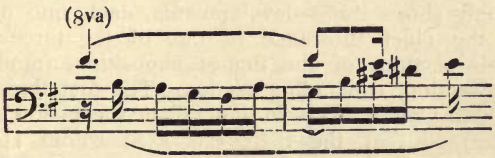




In the coda of the first part (after the shake) the principal motive (inverted) is already worked in imitation:



The beginning of the second part, however, introduces the complete inversion with feminine ending:



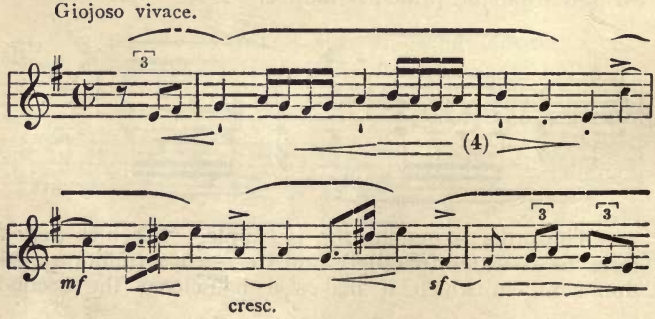
and the same is worked in a new and interesting manner (first in groups of 3 measures *1—2, 2a; 3—4 (= 5) —6; 6a, 7—8).* Also the following formations are naturally evolved from the principal motive.

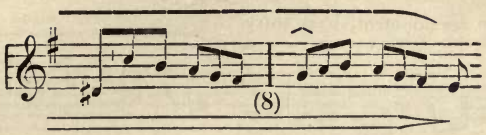


The order of modulation is simple. The first period turns to *G-major* (parallel), and to *B-minor* (minor upper-dominant) in which it makes a half-close; the second

period returns by the same road to *E-minor*. The third pushes on in sequential form through *E-minor* — *D-major*, *F♯-minor* (in which the *c♮* should be noticed) — *E-major*, *G♯-minor* (*d♮*) — $f\sharp^7$, first holds fast to the half-close in *B-minor* (shake on *f♯*), then changes to *E-minor* (shake on *b*), but in the coda makes an elaborate cadence in *B-minor*, (b^{VII} — $f\sharp^{9>}$ — $^0f\sharp$; $f\sharp^{IX<}$ — $c\sharp^7$ — $f\sharp^7$ — $^0f\sharp$, b^{VII} — $f\sharp^7$ — $^0f\sharp$). The second part begins in *B-minor*, and in the first period passes through *E-minor*, *G-major*, *A-minor* to *E-major;* in the second, through *A-minor*, *D-minor* (= f^6) to *C-major;* while the third remains firmly in *A-minor* (cadence). The fourth is formed from the first of the second part, and is in *G-major* ($\not{e}^{VII} = d^7$), *E-minor* and again *G-major*. Period 5 repeats the "pushing on" of the first part (*D-major* — *F♯-minor* [*c♮*] e^{VII} — *E-minor*), further the shake-coda (on *b* and *e*), and firmly establishes the principal key by transposition of the first part in the 4th, with a further close-confirmation (*8a = 5 — 6, 5a — 6a, 7 — 8*).

The fugue (à 3) is one of the most simple, in so far as it only shows three developments, each one of which forms the chief substance of one of the three self-intelligible sections of the fugue: exposition, (modulating) middle section, concluding section. The first three entries give Dux—Comes—Dux in immediate succession (without episodes) so that the theme is kept within clear and unmistakable limits; in the later ones episodes of greater or less extent are inserted. The theme consists of 6 measures, and, indeed, it begins with a fore-section of only 2 measures (3—4), whereas the after-section is complete:





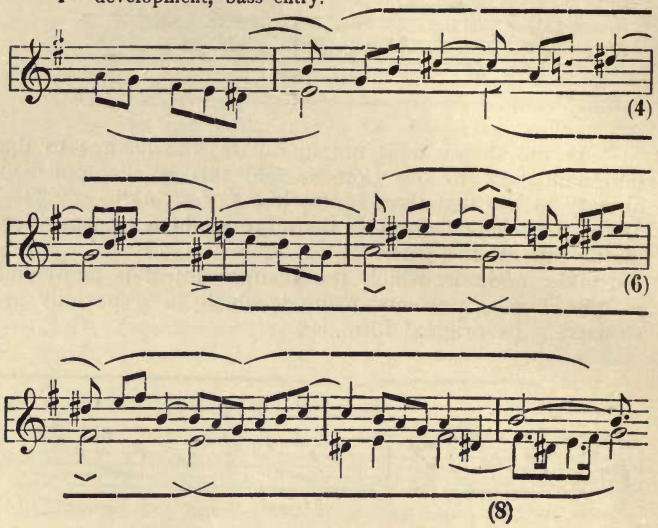
As the theme does not modulate, the change to the dominant falls to the Comes, and this is accomplished already in the first three notes ($b\ c\sharp\ d = b^{VII} - f\sharp - {}^{0}f\sharp$); the whole Comes is therefore again a transposition in the fifth of the Dux.

The mode in which the countersubject is employed in this fugue, presents features which are specially instructive. Its original form is:



Although the same only returns once in exactly the same form (alto entry of the theme in the 3rd development), yet the effect is as if it faithfully accompanied the theme to the end. For Bach divides it in an infinite variety of ways between two voices, as can be seen by the following synopsis:

1st development, bass entry.



2nd development, soprano entry.



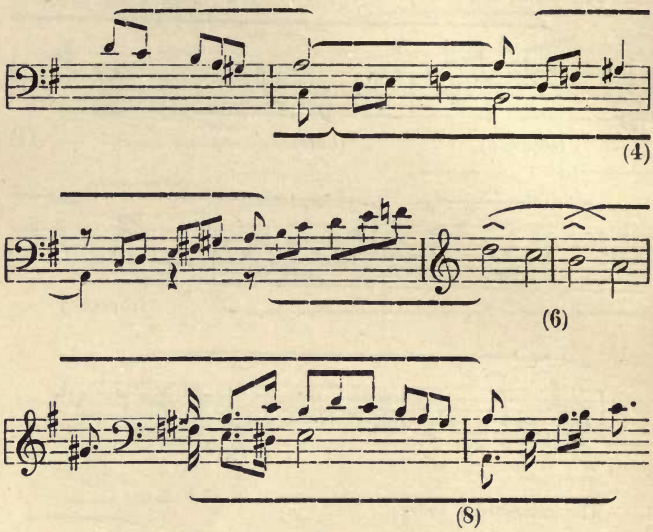
The same, alto entry:



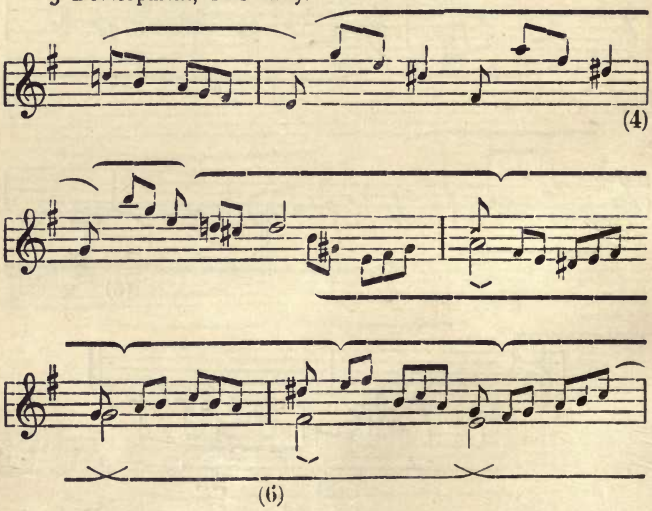
The same, bass entry:



3 Development, soprano entry.



3 Development, bass entry.





We see that almost the whole contrapuntal apparatus is concerned with the countersubject, likewise with its various sections.

The structure of the fugue needs no further explanation. There are no strettos, or other canonic devices, and the order of keys is the simplest possible, yet especially rich and variegated.

1st development:

Soprano (Dux in *E-minor*), alto (Comes in *B-minor*), bass (Dux in *E-minor*); episode (with $8 = 2$), modulates in the fore-section to the parallel *G-major* (e^{VII} [$= c_{\natural}^{6}$] — d^{7} — g^{+}), and firmly establishes the same in the after-section (c^{6}—d^{7}—g^{+}, c^{6}—d^{7}—g^{+}). At the eighth measure with $8 = 3$ begins the

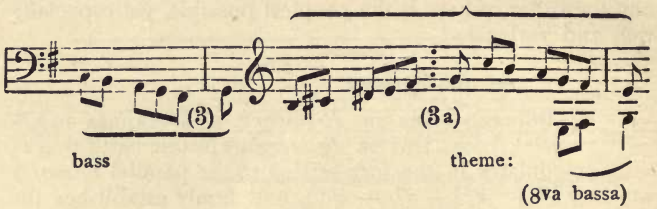
2nd development:

Soprano (Dux in *G-major*), alto (Comes in *D-major*), and — after a somewhat lengthy episode which opens with $8 = 1$, and in its fore-section modulates, passing through *E-minor* ($d^{\text{VII}} = b^{7}$), to *B-minor* ($b^{\text{V}}_{\text{III}} = c\sharp^{7} - f\sharp^{7}$), and in its after-section, establishes that key — the bass with the theme in *B-minor* (with $8 = 3$). If, on account of the long episode similar to the first, this theme entry were to be reckoned as belonging (as Comes) to the concluding section, then the second development would be incomplete, and the third, redundant. The now following

Episode of only four measures (after-section with $8 = 5$) returns in the simplest fashion to the principal key ($b^{\text{VII}} = b^{\text{VII}\flat}$ (Doric sixth) $b^{7} - {}^{0}b$).

3rd development:

Alto (Dux in *E-minor*); and after an episode of four measures in sequential form (e^7 — ${}^0e$; a^7 — d^+; d^7 — g^+; g^7 — c^+; e^7 —) soprano with the theme in *A-minor* (under-dominant!). An extended close-appendage of five measures (episode) returns to *E-minor* (e^{VII} — b^7 — ${}^0b$), and makes a half-close with pause on the dominant ($f\sharp^7$ — e^{VII} — b^7, $b\frac{\sharp^7}{4}$ — $f\sharp^{9\flat}$ — b^7). The voices now vie, as it were, with one another as to which shall re-introduce the theme, for all successively attempt the diatonic run:



After the delivery of the Dux in the bass (*E-minor*), and a coda of free rhythmical disposition, there follows an unfinished cadence (*7a* — *8a*, with *8* = *6*), and then an organ-point of three measures over *B*, from which the bass plunges downward to *D*♯; the soprano, forced upwards during the organ-point, likewise falls to $d^1\sharp$ (with appoggiatura and pause); and a new cadence of three measures leads to the end of the piece.

This fugue may be recommended as a model for study and for imitation.

II. 11.

PRELUDE AND FUGUE IN F-MAJOR.

A stately, vigorous, fully developed prelude, a masterpiece of legato style (for the most part in strict writing, à 5, and hence, an excellent practising-piece); and, by way of contrast, a fugue, with a tinge of humour finely pointed, yet without any parade of learning. The principal motive of the prelude is a rolling quaver movement, after the manner of a turn, which runs through the voices from the beginning to the end; this figure brings about continued quaver movement, and a flowing style of melody in the piece, which, for the rest, is conceived in a thoroughly harmonic spirit. It is scarcely necessary to say that it is written in organ style:

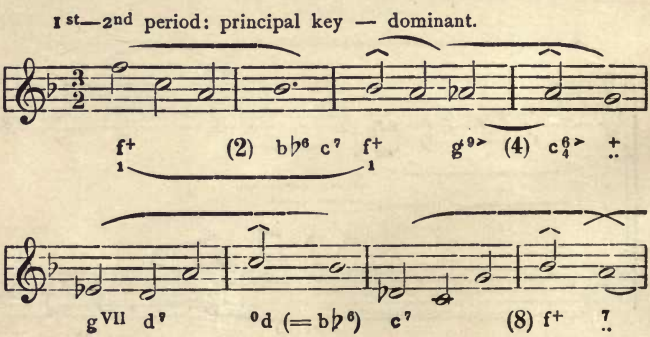
Allegro, con forza.

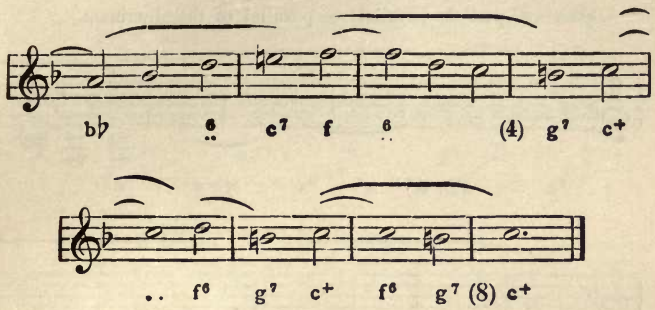


The especially regular structure of this prelude is remarkable: — 2 periods of eight measures, repeated four times, almost note for note, but, naturally, the second and third time, not in the principal key, but in the dominant and parallel keys, and without any disturbance of the symmetry (elisions, changes of meaning); yes, even without any close-confirmation, a thing rarely to be found in Bach, except in his dance pieces. After the third presentation of the theme (in the parallel key), a complete 8-measure period is inserted, leading from the parallel of the dominant, through the parallel, back to the principal key; and it is distinguished from the other eight periods by the introduction of a new motive in crotchets (which, however, is combined with the rolling quaver motive):



Further details are shown by the harmonic analysis:

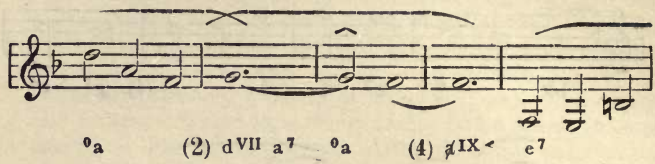


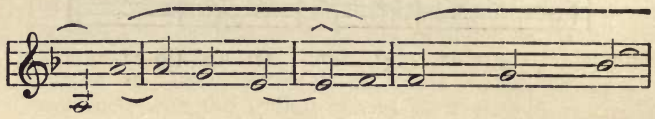


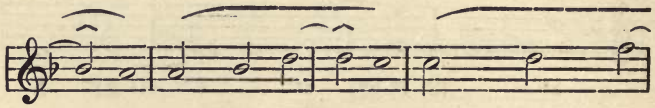
3rd—4th period: dominant — parallel.

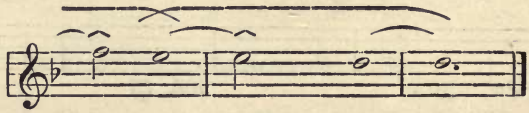


5th—6th period: parallel — parallel of the dominant.



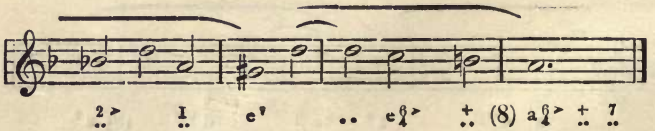






7th period: parallel of the dominant — parallel.



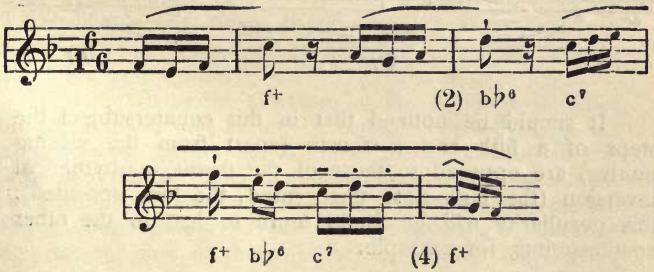


8th—9th period: principal key (touching the under-dominant).

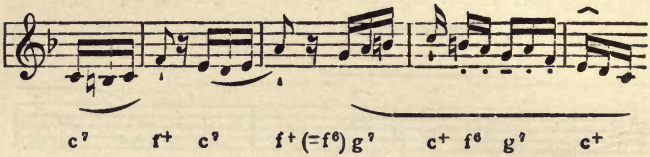


The theme of the fugue (à 3) shoots up from the tonic, first to the fifth and sixth, runs on to the octave, and then sinks gracefully back to the fundamental note:

Allegretto grazioso.



As it does not modulate, the answer must modulate, and, indeed, from the tonic; hence the well-known transformation of the opening step of the fifth (*f*—*c*) into one of a fourth (*c*—*f*); the rest is then free transposition in the fifth:

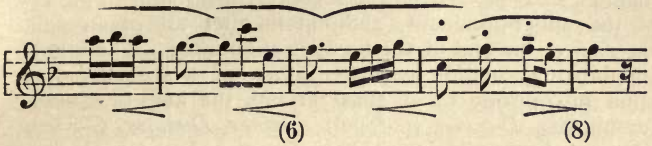


The theme of this fugue has no real countersubject (principal counterpoint), yet the absence of such is scarcely noticeable. This, on the one hand, may be accounted for by the fact that the theme itself is so delicately developed, so sharply articulated, that it can scarcely endure by its side a second important figure; it must be left wholly undisturbed, and, so to speak, rule in homophonic fashion; on the other hand, it must not be ignored that the counterpoints to the various theme entries are, in a measure, akin. The characteristic feature of the counterpoint to the Comes is, namely, an almost coquettish resistance (and also yielding!) to the upward-stretching steps of the first two theme members:

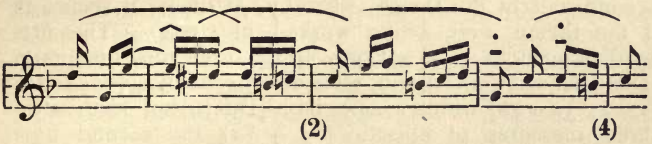


It should be noticed that in this countersubject the steps of a fifth and a fourth (apart from the closing motive) are opposed to those of the theme, in rhythmical inversion (the high note unaccented, the low, accented); this peculiarity will be found more or less in the other counterpoints, for example:

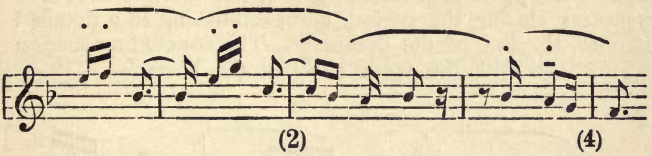
1st Development, bass entry:



Redundant Bass entry:



2nd Development, tenor entry:



Bass entry:



And now, in all ends and corners, even in the episodes and final closes, further reminiscent sounds will be heard. At times there certainly is little art in adhering to a counterpoint capable of inversion (*i. e.* to that of the first Comes)!

With regard to the structure of the fugue in its chief outlines, it must, first of all, be noticed, that there is no real middle development with the theme entries in the dominant or parallel; and that the two theme entries which we have pointed out as belonging to the second development, really belong already to the closing section, a specially long one: the first of these (tenor) is, namely, the Dux in

its original form, but harmonised, in an extremely clever manner, in *D-minor*; but the second (bass) stands in the key of the under-dominant, and enters after an organ-point on *f*, *i. e.* the end of the fugue is announced. The middle (modulating) section consists rather of a specially long spun out episode which runs through the keys of *C-major* (dominant), *D-minor* (parallel) *A-minor*, *D-minor*, *G-minor*, *D-minor*, *F-major* (principal key), *C-major*, *F-major*, *C-minor*, *G-minor*, *D-minor*, and which is based principally on the second half of the theme, whereby, at times, it seems as if the theme were being worked in stretto. The first section includes then not only all the three voices (soprano [Dux], tenor [Comes], and, after an episode of six measures [1—4, 3a—4a] with 4a = 5, bass [Dux]), but also, after three measures of episode (*6a — 8a*), the second bass presentation of the theme (Comes), which gives to the fugue the appearance of being à 4, likewise the four free measures closing the period, and establishing in a detailed manner, the key of the dominant. The concluding section begins then with the tenor entry of the Dux:



in which, likewise, there is a struggle around the principal key. Then follows a somewhat lengthy episode, which turns quickly to the under-dominant (*b♭⁺ — f* [7] ∴ *b♭⁺ e♭⁶ f⁷* [organ-point on *f*]), further the bass entry of

the Dux in *B♭-major*, after which, with light touching on the key of *F-minor*, a turn towards the organ-point on *c*, 8 measures;(from the 7th to 8th the bass descends through *D* [$g^{9>}$] to the lower octave). At the repetition of 7—8 the soprano (8 = 1) introduces the Dux, but with *d♭* in the second motive, causing thereby a special effect. With this the development is rendered complete; but even here the bass is determined to have the last word, and it enters indeed with the Dux (beginning with *F*), but, instead of the fifth first attacks the fourth, and now climbs up by degrees with the fourth-progression, so far, that it is at last able to introduce the second half of the theme — not in its primitive simplicity, but extended by means of repetitions. This is a specially genial idea of the master's, and thoroughly in keeping with the humoristic nature of this fugue.



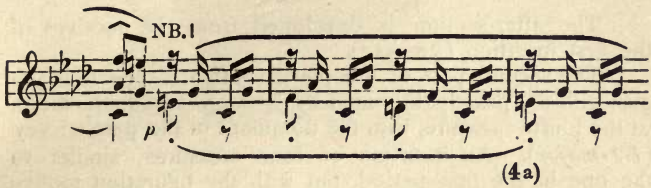
II. 12.

PRELUDE AND FUGUE IN F-MINOR.

These are, perhaps, two of the pieces of the Well-tempered Clavier most easy to understand, and, even to those still entirely unacquainted with Bach, most directly attractive; hence they are specially suitable as an introduction to the work.

The prelude, throughout, is strictly à 3, but entirely refrains from all complicated polyphonic formations (imitations, strettos, inversions, exchange of voices, etc.), and, from beginning to end, leaves to the upper voice the conduct of the melody; thus far, it is decidedly homophonic. Of special regularity, also, is the metrical structure, inasmuch as the strictest symmetry of the group of two measures is preserved, and after each set of four measures, a marked cesura is felt (only once do two measures stand alone, by which, however, the order ⏑ — of the group of two measures, naturally, is not disturbed). The piece, however, would be only half understood, if each pair of groups of two measures were looked upon as forming a half-section, and two of these half-sections as forming a period. Before all, it should be noticed that Bach, immediately after the first half-section, pauses; and, by the form of structure, and certainly by the degree of tone (*p*), introduces an insertion of contrasting character (3a—4a, 3b—4b).





(4a)

The after-section to the first four measures really commences when the opening motive is taken up again, and it ends, indeed, in the parallel key (*Ab-major*). But as the melody advances to the third (*c*), and as the two groups of two measures (5—6, 7—8) resemble each other strongly, are, in fact, almost sequential in form (cf. the bass), an intensified repetition of the after-section, changing the whole close in the parallel key into a half-close (on eb^{+}), appears necessary; on this Bach dwells, as he did with the one on c^{+} in the fourth measure, by means of an insertion of four measures imitated from the first one (*7b—8b, 7c—8c*). Before the close of the first part there is still a complete phrase of eight measures, the motives of which, however, only appear in the upper voice; and, even there, are only new in the fore-section:



(2)

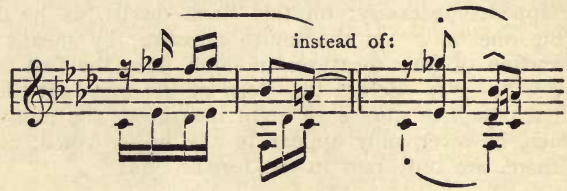
(4)

The lower voices here move after the manner of the opening measures, but with syncopation instead of note repetition:

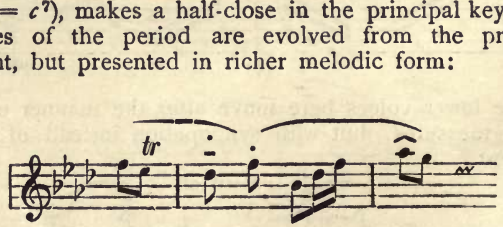


The after-section is developed from the motives of the first insertion (*3a—4a*).

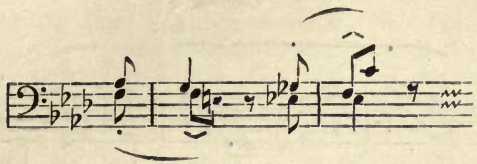
The second part of the piece (both are repeated) begins with the principal thought in *A♭-major*, and concludes, at the fourth measure, with the dominant of the parallel key (*E♭-major*). An insertion of four measures, similar to the one in the first period, but with the figuration motive in the lower voice and with *legato* conduct of the upper-voices, displaces the cadence from *E♭-major* to *B♭-minor* (*4a*) and *E♭-minor* (*4b*), while the after-section presents itself clearly in *B♭-minor* (key of the under-dominant), with *E♭-minor* as under-dominant (*b♭*^{VII}); the motives of this after-section will clearly be recognized as figuration of the principal motive:



The key of *B♭-minor* does not, however, stand in sufficiently close relationship to the principal key to permit of a dwelling in it; Bach does not, therefore, introduce here — as in the first section — further insertions, but a new period, which changes the meaning of *B♭-minor* to *d♭*^{6}, and, passing through *A♭-major* and *D♭-major* to *E♭-major* (*d♭*$^{1<} = b♭^{7}$) and *F-minor* (*e♭*$^{1<} = c^{7}$), makes a half-close in the principal key. The motives of the period are evolved from the principal thought, but presented in richer melodic form:



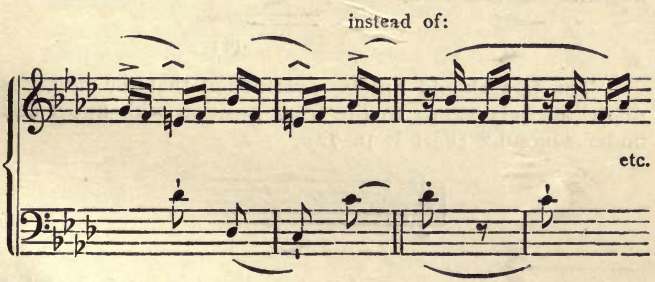
The period which now follows brings back the principal motive, and in clearer form, in the lower voices,



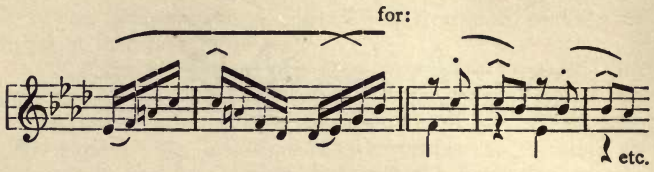
but spreads out in sequential form, and leads at the fourth measure to the half-close on f^7, which, by means of two insertions each of two measures (as in the first period, but with substitution of scale- for chord-figuration),



is turned back to the principal key ($^0f = f^{VII}$). The after-section, taking up again the principal motive in its original form, ends with a deceptive cadence (c^7—$^0c^{2\flat}$), corrected first of all by two (7a—8a) measures of the intercalated motive (the only group of two measures standing alone in the piece),



whereupon the transposition of the concluding period of the first part rounds off the piece in the principal key. Whether or not the motives of the upper voice of this period spring from the principal motive



may remain undecided. In any case, consistency and proportion evidently rule the piece throughout.

The fugue (à 3) is of bewitching grace and heart-winning loveliness. The motives which are annexed to the theme give to it a contemplative character of quite a peculiar kind (cf. the *G♯-minor* fugue of the first book):



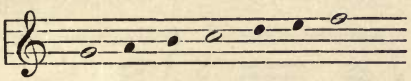
The fact should not be overlooked that the compass of the melody keeps to the triad position with upper and under second,* (Part I, p. 72).



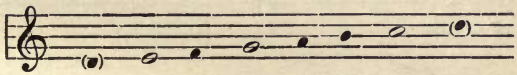
*) Julius Klauser, son of Karl Klauser, has just forwarded a theoretical work: "The Septonate" (Rohlfing & Co., Milwaukee), in which he presents, not the octave scale, but, as in Dräseke's Heptachord, a scale of seven notes as melodic basis (hence the terribly barbarous word "Septonate" which Klauser *[horribile dictu!]* derives from *septem*, *tonus*, and *natura*), not extending,

As the Dux does not modulate, the Comes has to modulate from the harmony of the tonic to the dominant, *i. e.* to answer *c—f* with *f—c*; for the rest the Comes is a transposition of the Dux in the fifth.

however, from the sub-semitone to the upper sixth, but from the under-fourth to the upper-fourth, so that the tonic appears as centre (hence the sub-title "System of centralisation"):



Klauser's idea deserves attention, although he himself quite overvalues its importance. It can serve as a scheme for all melodies lying within *plagal* limits (cf. for example, the theme of the *B*-major fugue of the first book), just as Dräseke's Heptachord is available for those lying within *authentic* limits. But one error of Klauser's I cannot leave unnoticed: both tetrachords (c d e f and g a b c) of the *C*-major scale appear to him equal in formation and in value, *i. e.* Klauser, when he rises to *f*, feels that *f* as a terminus, and therefore mistakes the importance of the under-dominant. With him the third, *e* plays, a quite subordinate *rôle* in comparison with the fourth, *f*. If this view, based on the stand-point of the old Greeks (*i. e.* without conception of the third), be rectified, some use may be made of Klauser's ideas towards the recognition of the essence of melodic formation. I do not hesitate to acknowledge that my declaration "that passing beyond the sixth of the key means a transition to another octave position" is, as a rule, only tenable for melodies within authentic limits; and I acknowledge, indeed, that a plain melodic formation working round the tonic, is possible in a plagal position, without the impression of soaring upwards, or sinking downwards. Indeed, there is, perhaps, still a third melodic fundamental position, viz. one grouped around the fifth;

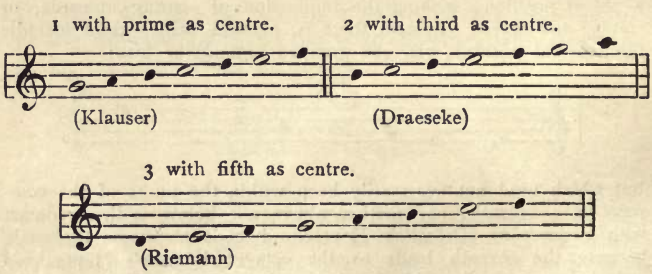


but which need not necessarily keep within the limits of the compass of a seventh, as, neither above nor below is there contact with a semitone (Dräseke's Heptachord ends above on the sixth, because the seventh leads to the octave; Klauser's Heptachord ends below with the fifth *(g)*, because the fourth *(f)* leads to the third). In other words: — The three triad positions can each be taken as a basis for melody, and the neighbouring degrees

With regard to the countersubject this fugue is again highly instructive, in so far as a counterpoint keeping faithfully to the same notes cannot be shown, although the general character is preserved, with manifold modifications and subdivision among the voices. The natural quaver-moving countersubject to the first half of the theme consists of the spinning out of the semiquaver movement of the first half of the theme; and when the latter passes to semiquaver movement, the countersubject adopts quavers:



in each direction be admitted, in so far as the same are not notes leading away from the position:



For No. 3 cf. the themes of the fugues I, 2, 13, 21 (first half), II, 13.

If we at once add that the semiquaver movement and also the one in quavers (compare theme and counterpoint) pass from scale to chord form without the motives becoming indistinct (as their character rests far more on the long feminine endings, likewise appended motives), we have then shown the whole of the motive material of the fugue; for all the episodes are developed from the same motives,and preserve, almost without exception, the feminine endings and appended motives. It is astonishing that the fugue, nevertheless, does not appear monotonous; rather, on that very account, does it pursue its smooth course undisturbed.

The construction is simple:

1st *section* (exposition in the principal key), including the three voice entries; soprano (Dux), alto (Comes), and, after an episode of four measures with (4=5), bass (Dux); further a close-confirmation of two measures (*7a—8a*). Whether the *episode* of 8 measures entering with 8a=1 is to be counted as belonging to the first or second section is a matter of indifference, since it appears as a real intermediate member between two developments; it modulates to the parallel key (*A♭-major*) making in it a half-close, whereupon the

2nd (modulation) *section* presents itself with a second development in the key of *A♭-major*; but the same is incomplete, as the theme only appears in the soprano (Dux in *A♭-major*) and in the immediately following alto (Comes from *A♭-major* to *E♭-major*); the close of the Comes is frustrated by g^7 being substituted for $e♭^+$; and there now follows a new episode of 8 measures modulating through *C-minor* to *E♭-major* ($c^{VII} = a♭^6$) and to *C-major* ($a♭^6 = c^{VII}$), and closing formally in the latter key. Therewith the modulating section comes to an end, and we approach the

3rd *concluding section*, which is as long as the other two together. It opens with a delivery of the Dux (in *F-minor*) by the bass voice; an appendage (3a—4a) removes first of all the close from *F-minor* to *B♭-minor*, whereupon the rest of the period (the after-section) is filled out with an episode which makes a half-close on c^+. Now the theme is like-

wise taken up by the alto (tenor), with a deceptive cadence at the fourth measure, extending into the fifth (5), $d\flat^{+}$ changing its meaning to ^{0}f. The after-section which follows is most remarkable. After the sixth measure we have the second under-dominant ($\flat\flat$VII), and an extension of the closing group to three measures (triplet of measures 6—8); also, passing through f^{7}, a close in *B♭-minor*, which, however, as under-dominant can create no real feeling of close. A return is therefore at once made to the upper-dominant (8=3), whereupon a new after-section, again with triplet for 6—8, closes in *F-minor*. On both occasions at the triplet of measures the bass makes, as it were, fruitless endeavours to lay hold of the theme:



There is still the addition of a coda, which first of all calms down the mood by means of an episode of 8 measures (with half close on f^+ at the end; then comes Dux in *B♭-minor* in the soprano and, with 4=5, the same, immediately afterwards, in the alto; and finally (with 8=1), still another postlude of 8 measures over an organ-point on *C* imitated from the first episode, from which, only at the 8th measure, the bass moves to *F*.

II. 13.

PRELUDE AND FUGUE IN F♯-MAJOR.

The prelude (apart from the last measures strengthened by chords, strictly à 2) is a richly developed piece, in mood and structure most akin, perhaps, to the *C♯-minor* prelude of this second book, but brighter, of greater vigour, and, in the alternate play of two thematic formations, especially charming. A quietly progressing dotted rhythm runs through the piece like a chain, in place of the usual foundation of smooth crotchets or quavers (cf. for instance I. 6, 11, 13, 21, 23; II. 2, 15, 20 etc.). The opening is formed, first of all, by a pithy, somewhat pathetic little period,

a) Non Allegro, sempre marcato (♩)

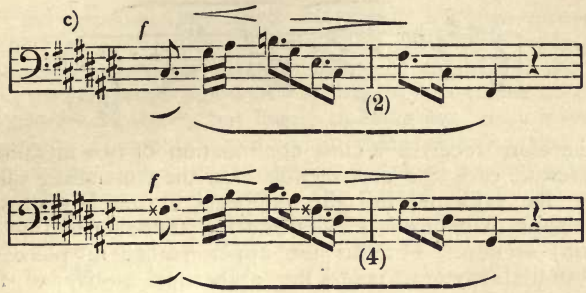




but the fourth measure, changing its meaning to that of fifth, is followed immediately by a contrasting after-section of evidently tenderer meaning: a gentle creeper, an ornamental accessary part. Notice should be taken of the dotted rhythm of the under voice, which thereby acquires new meaning, in that the intermittent pressing forward gives place to a delicate up and down swinging movement:



The second period which at once follows (with 8th. measure = 1, and re-entry of the *forte*) introduces a clever working of the material already mentioned. First of all the under voice takes the lead, drawing attention to itself by the "slide" (Schleifer) of the first theme-member, and spreads out into a cadence (proceeding from the dominant back to the principal key, $c\sharp^{7} - f\sharp^{\vdash}$; but then through $G\sharp$ *minor* and $A\sharp$ *minor*, again settling finally in the dominant



while the upper voice spins out its opposing figuration. The renewed pushing upwards of the bass, after the manner of a sequence, gives the impression of a close-displacement (*3a—4a*), but opens up into an after-section with 4a=5, which in both voices develops the principal motive (slide [Schleifer], dotted rhythm, and long notes), and which, to be properly understood, must be given with dynamic contrast (*p* instead of *f*):



The first close is feminine (with annexed motive), and leads in the bass to the third:



it therefore receives a close-confirmation of two measures. Therewith ends the first section. On the concluding value (*8a*), the principal thought reappears in the key of the dominant (with 8a = 1), introducing the second (modulation) section. For this the upper voice, in place of the dotted rhythm, takes the arabesque motive of the second theme-member; the after-section enters with 4=5, but requires no dynamic contrast, because both voices make exchange of their themes (principal thought in the upper voice). The fore-section turns to the principal key, the after-section to the under-dominant. A second period next reproduces the second theme-member (*b*) in *B-major* closing at the 4th measure in the principal key; the after-section exchanges the voice *rôles* (the upper voice with little shakes by way of ornament) and closes in the dominant key. A third period (which enters without change of meaning) leads, as one would expect, to the parallel key *D♯-minor*, and, indeed, by means of a transformation of the second period of the first part (*c*). It is, in fact, astonishing, how faithfully Bach adheres to his themes, and how, by wrapping the one in the drapery of the other, he procures new situations:



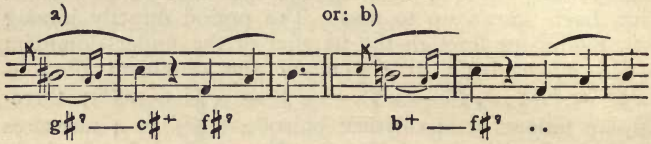
The parallel key (half close on $a\sharp^{+}$) is already reached at the fourth measure, and the twice repeated after-section (entering without change of meaning) adheres firmly to the same, again (8=4) making half-closes on the first two 8th measures, but finally opening out into a formal cadence. The motive material in these periods, also in those which follow, is altogether the same as that which has been shown up to now. The period directly joining on modulates through the parallel of the under-dominant (*G♯-minor*) back to *C♯-major* the dominant ($^{0}a\sharp$ — $d\sharp^{7}$ — $^{0}d\sharp$; $g\sharp^{7}$ — $c\sharp^{+}$ — $f\sharp^{6}$ — $g\sharp^{7}$ — $c\sharp^{+}$); thereupon follows a Mixolydian episode ($c\sharp^{7}$) of 4 measures and, finally, the conclusion in the principal key, which, in fairly faithful manner reproduces the first two periods of the piece, but naturally avoids the modulation to the upper-dominant. Bach, therefore, passes over the after-section of the first period (*b*), which he reserves as coda, though extended to a complete period. Thus the whole is rounded off in pleasant fashion.

The fugue (à 3) does not stand, perhaps, in immediate relationship to the prelude, but agrees well with it; and its various parts are closely knit together. The theme opens energetically with a shake on the leading-note, imitates this cadence twice, in the manner of a sequence, and closes, after a digression, on the third of the tonic The harmonic sense (the subsequent treatment being taken as standard) is as follows:



It is therefore specially rich in modulation, and descends to the second under-dominant, then, over the first, rises again to the

principal key. The Comes is the faithful transposition in the upper-fifth. Any attempt to shape the Comes otherwise, according to real or imaginary laws, leads to insurmountable hindrances. If, for instance, the $f\sharp - c\sharp$ of the second (?) measure be answered by $c\sharp - f\sharp$, that could only be done at the cost of the second motive:

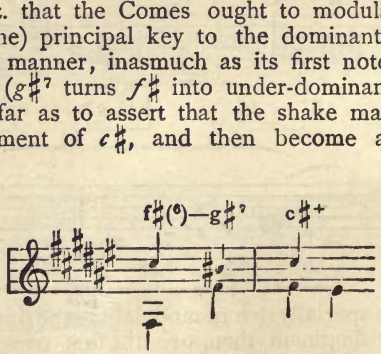


The arrangement at *b* would omit the harmonic progression from the first to the second motive, and yet not effect the modulation from the harmony of the tonic to the dominant. In order thoroughly to grasp the correctness of Bach's mode of reply, one must get a clear idea of the original form, the ornamental transformation of which serves as theme:



The sequential formation cannot be ignored, and will allow of no disturbance.

For the rest, the requirement which we recognise as binding, viz. that the Comes ought to modulate from the (tonic of the) principal key to the dominant, is fulfilled in an ideal manner, inasmuch as its first note effects this modulation ($g\sharp^7$ turns $f\sharp$ into under-dominant); yes, one can go so far as to assert that the shake may be first of all an ornament of $c\sharp$, and then become an ornament of $b\sharp$:



But, above all, we again emphasize the fact, that in the formation of the Comes, the greatest similarity to the theme, and not dissimilarity, is the chief point to be observed.

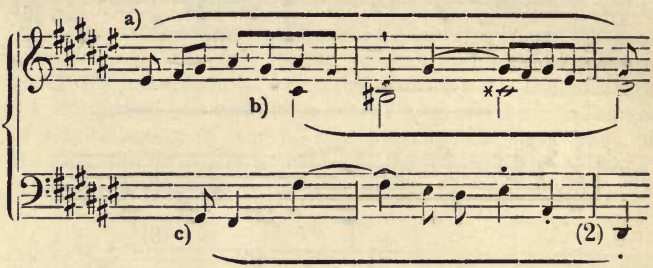
The countersubject which is retained throughout the fugue, and out of which grow nearly all the episodes, has a striking likeness to the theme of the *F-minor* prelude of the second book:



The similarity becomes specially noticeable in the two great episodes at the commencement, and at the end of the modulation section, both of which are framed in the homophonic style of the *F-minor* prelude, and like it alternate between parallel 3rds and parallel 6ths (under-voice with counterpoint in quavers):



Of course this similarity cannot detract from the value of the piece, especially as it, probably, cannot be determined whether Bach wrote that prelude, or this fugue first. The opening section of the fugue (in the principal key) embraces, first of all, the entries of the three voices in the order — alto (Dux), soprano (Comes), bass (Dux), which follow one another directly (without insertions or without change of meaning), and together form a three-member period (after-section repeated); and further, an episode of 8 measures, which consists of the following 2-measure group repeated four times with transposition and exchange of voices:



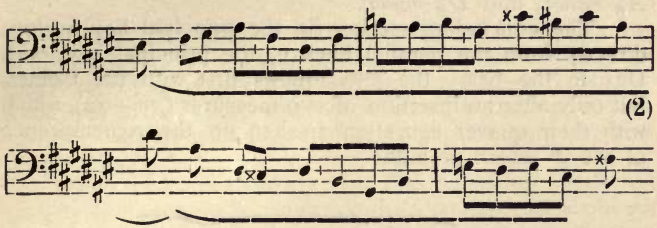
The first voice (*a*) is evidently derived from the concluding member of the theme; the second (*b*) from the close of the countersubject, or from the commencement of the theme which has a similar sound; the third (*c*) from the principal motive of the countersubject. They appear in the following positions:

2: b) c a) } to G minor. 3: c) a) b) } to C major. 4 (= 1) a) b) c) } to F major.

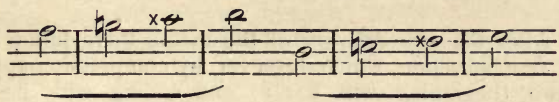
The presentation of the Dux, which now follows in the soprano, does not introduce a new (second) development, but represents this alone, it brings the second period, likewise by repetition of the after-section, to a close, as was the case with the bass entry in the first period of the first development; and it concludes, at the same time, the first section.

The second (modulating) section first brings the episode of 8 measures, which recalls, as already mentioned,

the *F-minor*-prelude, and which, passing through *D♯-minor*, *G♯-minor*, (*G♯-major*) *E♯-minor*, closes in *A♯-minor*. The running counterpoint of this period:



derives its figuration form from the concluding member of the theme, but its chief contents:



from the middle voice (*b*) of the first episode, likewise from the close of the countersubject. There follows immediately a complete third development with the following order of voices: bass (theme in *C♯-major*), alto (theme in *F♯-major*, NB. a touching again on the principal key within the modulating section), soprano (theme in *D♯-minor* [parallel]), all three following one another directly, and again forming a period of three members. Also the middle section contains, besides a complete development, a second (the fourth) one, marked only by one voice entry (theme in *B-major* [upper-dominant] in the alto) as close of a period of three members, the first eight measures of which are a reproduction of the first episode, but with three new transpositions of voices, viz.

1: b) a) c) } ~~G♯-minor~~ to B-major. 2: c) b) a) } ~~C♯-minor~~ to F♯-major. 3: a) c) b) } ~~F♯-minor~~ to B-major. 4 (= 1): b) a) c) } B-major.

Herewith the six possible combinations of the three voices are, as a matter of fact, exhausted!

The great (second) episode which now returns shows an exchange between the two upper voices (commencing with 6ths instead of 3rds), and, as it begins a fifth lower, passes through the keys of *G♯-minor*, *C♯-minor* (*C♯-major*), *A♯-minor*, and *D♯-minor*.

The concluding section (in the principal key) springs directly from the parallel back to the principal key, with Dux in the bass; the alto follows first with the Comes, but only after an insertion of two measures (*3a—4a*), which with their quaver figuration freshen up the remembrance of the *F-minor* prelude;



After the alto delivery of the theme there follow still four free measures, which, however, by compression appear as two (beginning with 8 = 5, and ending with 8 = 1), turning this period likewise into one of three members. Finally the soprano, which, since the last delivery of the theme in the bass, has been silent, gives out the Dux in a high position, whereupon the fugue concludes with four free measures (after-section). The entire absence of any disturbance of the symmetry deserves notice, and thus this fugue, as also the one in *F-minor*, is easily intelligible. It was perhaps for this very reason that Debrois van Bruyck looked upon this fugue as the normal type of the species.

II. 14.

PRELUDE AND FUGUE IN F♯-MINOR.

A prelude à 3 of wondrous beauty — an outpouring of the inmost soul, fresh with youth, overflowing with love, more, perhaps, than any in the first part of the work; yet in its whole disposition surely betraying the old master — ushers in a fugue of high, earnest purpose, and deep feeling.

What freedom already in the unfolding both of melody and rhythm in the first half-period which forms the basis of the whole piece! Notice well the insinuating fourth of the opening motive, the onward pressing triplets of the up-beat, the smooth semiquavers of the turn-like feminine ending of the second motive, together with its longing, upward-soaring, annexed motive; and also the bewitching syncopation-effects from the third, to the fourth measure.



The second voice frequently imitates the upper one, but not in a single bar does it dispute the rank of the latter as leader; with exception of a few passages, the lower voice is a real bass. The motive material throughout is confined to that given above. The second period, which, together with the third, constitutes a middle section (in which extensive use is made both of the dominant, and of the parallel key), alone introduces something fresh; for

while commencing with the opening, transposed into the key of the dominant (*C♯-minor*), it avoids the syncopations from the 3rd to the 4th measure — reserved to intensify the second period of the middle section — substituting the following:



Quite enchanting is the gentle hint at the syncopation motive in the middle voice!

The construction of the piece is easily shown. The first period remains entirely in the principal key (whole close at the 4th and 8th measures), but it has an appendage (*5a—8a*, a second after-section) which modulates to the dominant (*C♯-minor*). The second period joins on (with 8a = 1), and modulates, first, at the fourth measure, to the key of the under-dominant *B-minor* ($^{0}g\sharp = b\,^{\mathrm{VII}}_{\mathrm{III}}$), then (3a — 4a) to that of the parallel (*A-major*, with

the change of meaning ($^0f\sharp = d^6$), in which key, with an allusion to its dominant ($d^6_4 = b^7$), it remains. The second, and immediately following period of the middle section (which, as already mentioned, is principally occupied with the syncopation motive) goes once again to *B-minor* (a $^+$— $^{3>}_{\cdot\cdot}$ [$= e^{\text{VII}}$] — b^7 — ^0b; $^{\text{VII}}_{\cdot\cdot}$ — $f\sharp^7$ — $^0f\sharp$) and to *C♯-minor* ($f\sharp^{\text{VII}}$ — $^0c\sharp$ $^{\text{VII}}_{\cdot\cdot}$ — $g\sharp^7$ — $^0g\sharp$), and opens out, in a passionate manner, into a half-close (with suspension and organ-point) in the principal key ($g\sharp^{\text{VI}}$ [$= b^{\text{VII}}_{\text{III}<}$] — $^0f\sharp$, $^{\text{III}<}_{\text{V}<}$ [$= g\sharp^7$] — $^0g\sharp$; $^{\text{III}<}_{\cdot\cdot}$ [$= c\sharp^7$] — $^0c\sharp$ — $g\sharp^7$ — $c\sharp^{6>5}_{4\ 3}$). After the organ-point, the bass (solo) leads back by means of three placid triplets to the repetition of the first period:

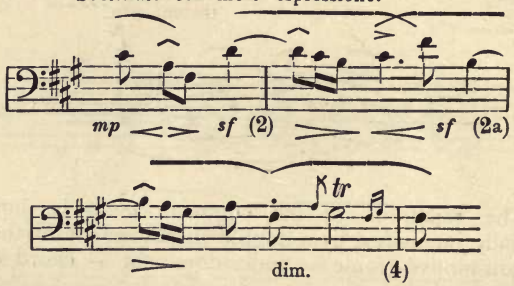


The repetition of the commencement is, however, materially intensified by a double displacement of the syncopation motive (tonic — under-dominant — chord of the Neapolitan sixth):



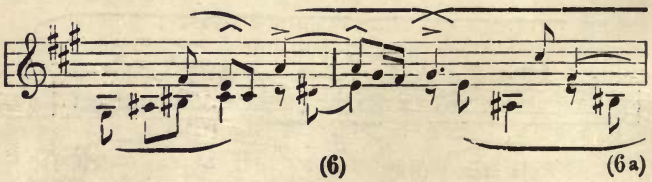
The after-section is followed by the coda, itself a second, and complete after-section; both make rich use of chromatic harmonies ($c\sharp^{\text{III}<} = f\sharp^{7}$ [dominant of the under-dominant], $f\sharp \overset{\text{VII}}{\underset{\text{V}<}{\overset{\text{III}<}{}}} = g\sharp^{7}$ [second upper-dominant]), but do not leave the key any more. I certainly cannot find this prelude "harsh" ("herbe"), still less can I discover in it dry formality ("trockenes Formelwesen") — and here again, must dispute the verdict of Debrois van Bruyck.

The fugue (à 3) is likewise a very remarkable piece. The theme comprehends three measures in slow 4-crotchet time, *i. e.* six real measures — and, indeed, this number is brought about by a repetition of the first group. The theme is first given out by the tenor in a sonorous middle position: —



The answer satisfies the demand that the dominant key should be led up to from the harmony of the tonic; to the opening $c\sharp$ it opposes an $f\sharp$, and thus the opening step of the theme is changed from a 3rd into a 2nd.

The counterpoint accompanying the Comes is never afterwards literally reproduced, and is, in fact, little more than a first, and extremely simple rhythmical completion, and harmonic unfolding of the theme:



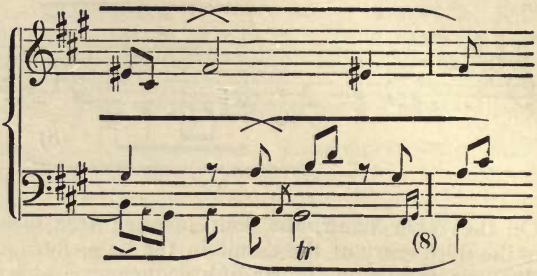


On the other hand, the four inserted free measures before the third entry of the theme in the bass, introduce a characteristic formation (fourth-fifth sequence), which afterwards frequently recurs (also as counterpoint):



By the counterpoint to the first bass entry Bach evidently meant that the first motive of the theme, in ordinary, and in dislocated position (also in inversion), should repeat itself continually; but — as we have remarked, in a similar manner, in connection with the *G-minor* fugue of the first part of the work — the compelling power of the harmonic and rhythmical relationships really produces formations of an entirely new character.





The same toying with the opening motive of the theme now goes on through a period in which there is elision of the 1st and of the 5th measure, and modulation to the key of the dominant; also through a second (complete) after-section leading back to the principal key. The conduct of the bass during these ten measures is as follows:



and even this is evidently evolved from the theme; the close (with syncopation) is the old-world cadence which already appeared in ornamented form in the first counterpoint, and in altogether unconcealed fashion in the second.

The first section (in the principal key) here comes to a close with the delivery of the Dux by the soprano (which — according to customary mode of speech — presents a second incomplete development — naturally a *contradictio in adjecto*: the theme is not even once again developed, but only presented once again). Also here the counterpoint is occupied with the material of the theme. The bass moving throughout in quavers answers a purpose: it continues to

hold fast to the opening motive in direct and in contrary motion; but here also, the harmonic relationships lead, of necessity, to different phrasing:



The middle voice is occupied with the second motive of the theme (displaced by one crotchet), and this is carried on in the after-section. The latter enters with 4=5, because, in place of the expected $^0c\sharp$ under the final note of the theme ($f\sharp$), $f\sharp^7$ appears, resolving with feminine ending in *B-minor*; and, by change of meaning to d^6, this leads at the 8th measure to a close in the parallel key (*A-major*):



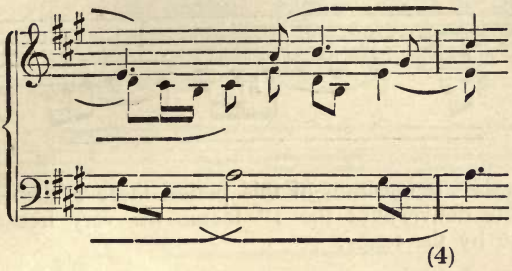
The second (modulating) section of the fugue enters, after this broad close, in the parallel key, in a clear manner, and, indeed, with development of a new motive which the voices, gathering together once more, announce in succession. The kind of imitation here is not one of strict fugal kind (*i. e.* it does not take place in the fifth and octave); but it cannot be denied that here it is a question of a real development of a new thought, which claims rank next after the theme, and, later on, is combined

with it. Thus the fugue becomes a *double fugue* (and, further on, by means of a third principal thought, a *triple fugue*). The pure form of the *second subject* is:



as the bass gives it just before the close of the whole piece. Here, where all three voices introduce it as a prolonged stretto, it passes through the *Mixolydian* transformation of the leading note — now so familiar to us — and indeed, in a striking manner, on the last quaver of the measure:



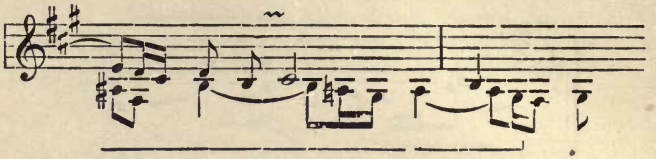


Besides the complete deliveries of the second theme, here marked as II, this fragment also contains some incomplete offshoots; towards the end the dotted fourth- (fifth-) counterpoint presents itself once again, and, in the after-section, it is also taken up by the bass. In the last group (7th to 8th measure) the tenor once again introduces the II theme in *B-minor*, but leaps from the concluding note to the delivery of the first theme, and in the same key.

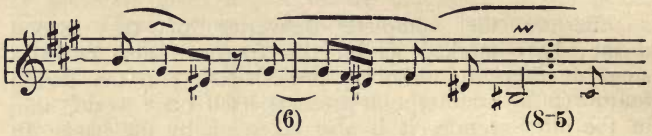


Already this voice entry combines the first with the second theme; first of all the soprano begins the latter from *d*, but breaks off in favour of the fourth-(fifth-) counterpoint; and the bass takes it up (likewise from *d*), but at the end suffers the Mixolydian transformation, and passes on to the syncopated turn-figure of the 1st theme.





In the after-section of this period there is also an incomplete delivery of the 1st theme (in very free form) likewise by the tenor:

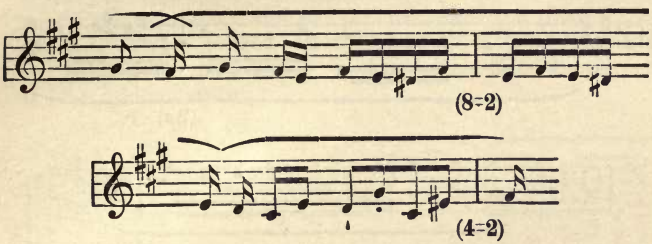


It enters on $c\sharp^{9>}$, abandons the repetition of the first group (*5a—6a*), and, with ${}^{0}c\sharp = c\sharp^{VII}$, modulates to the key of the dominant, in which the bass, in a repeated after-section, now gives the complete theme, while the two upper voices are occupied with the second theme.

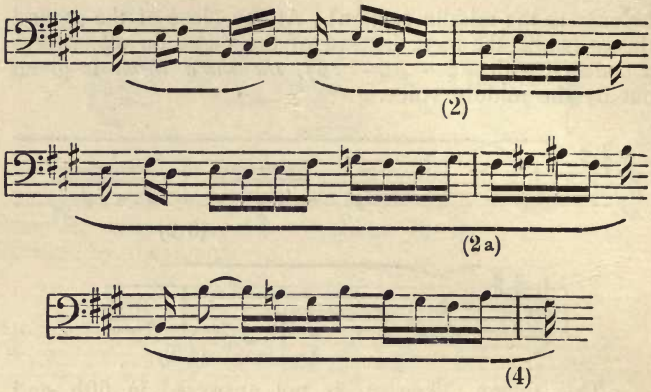


The deviation at *c* from the real form of the 2nd theme is an intentional intensification, calling attention to a new, and important moment; for we are now entering upon a third division of the fugue (which, however, still

belongs to the middle section). At the close of the second theme (while the bass, instead of the shake on $d\sharp$, makes a cadence with $d\sharp - g\sharp - c\sharp$), *the third theme* is given out by the middle voice.



This theme, likewise, is not answered in fifth and octave, but at once appears in stretto, and in various positions: soprano beginning with $c\sharp$ and ending in *B-minor*, bass beginning with $f\sharp$, then tenor, likewise from $f\sharp$; up to this point, all at the distance of two measures (of one $^4/_4$ measure). But now the waves rise higher, and the modulation reaches the second dominant (*G♯-minor*) by way of *E-major* ($^0f\sharp - b^7 - e$ [$= {}^0g\sharp$] $- c\sharp^{VII} - g\sharp^+ - {}^0g\sharp - c\sharp^{VII} - {}^0g\sharp^{VII} - d\sharp^7 - {}^0d\sharp$). The theme here sets aside the cadential quavers of the close in favour of a continued smooth rolling of the semiquaver figure, while the quavers appear in other voices. A third period — the first, developing the 3rd theme, occupies ten measures; a second, with 8=1, only six [after-section of only 2 measures] — carries the first half of the new theme through the voices, and modulates through *E-major* ($g\sharp^{VI} = e^+$) and *A-major* back to *F♯-minor*; a fourth period follows, going towards the under-dominant *B-minor* in which it makes a half-close. During all this, the long syncopation of the first development (♩♪ 𝅗𝅥 𝅗𝅥 | ♩), the syncopation turn-motive of the theme, and also the fourth-fifth-counterpoint appear as countersubjects; and, finally, the first theme appears again, in the middle voice, after the half close in $f\sharp^7$, while the upper voice assists with the dotted fourth-fifth-counterpoint, and the bass rolls on with the semiquaver figuration (freely inverted) of the third theme.



But already the immediately following presentation of the theme (Dux in *F♯-minor* in the soprano; the first motive slightly veiled by semiquaver movement, otherwise carried strictly through) combines all three themes (the third in its complete, smooth, onward rolling shape) with one another:



With this, if not already in the preceding theme entry, we find ourselves in the concluding portion of the fugue, in which occurs: — first an episode of 6 measures (2, 3—4; 6, 7—8), during which the bass continues to run on, while the upper voices indicate, in quiet quaver movement, motives from the 1st and 2nd themes; further a presentation of the Comes in the bass (repeated after-section with 8=5), with the third theme in the soprano, and the second in the middle voice.



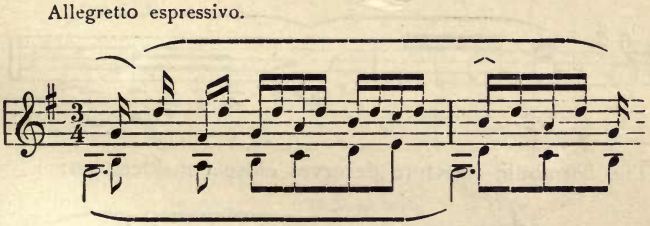
A peculiar transformation of the last mentioned episode (calculated to convert an unbelieving Thomas to our theory of phrasing: three-measure rhythm in the order — ∪ — is transformed into four-measure rhythm of strictly symmetrical character; so that in place of the motive chain, *a a b*, *a a b*, the simple *a b a b* is selected) leads back to *F♯-minor*, in which still a presentation of the Dux in *F♯-minor* (repeated after-section), with close- confirmation of two measures, brings the whole to a conclusion with a new transposition of the three themes:


ff
(6)
(6a)
(8)
(8a)

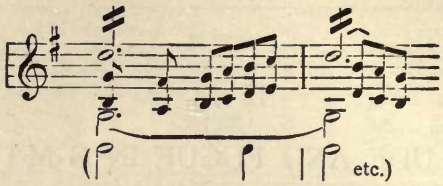
II. 15.

PRELUDE AND FUGUE IN G-MAJOR.

We certainly do not intend to become reminiscence hunters, yet cannot possibly get rid of the impression that here *souvenirs* of his young days came back to "old" Bach; at any rate in the prelude, which at once recalls the *C♯-major* prelude and the *G-major* prelude and fugue of the first book. But here, indeed, everything is more sedate, broader, more detailed, more emphatic. The prelude consists of two parts, each of which is repeated. In the first there are 16 measures, which, however, in no wise form two regular periods, each of 8 measures; but, on the contrary, already in the first period, fore- and after-section are compressed (4=5); and, at the end of the first, the second even begins with 8=2. The three measures which thus stand over, consist first of a close-confirmation (cadence) of one measure, of which, however, the deceptive progression of the bass (*a—b*) renders two more measures (8 a=6) necessary. The scheme of the opening measures



determines the quiet character of the piece, for the fundamental rhythm is 𝅗𝅥 ' 𝅗𝅥 | 𝅗𝅥 " 𝅗𝅥 | etc.; the quavers glide diatonically up and down, and the semi-quavers only appear as lightly vibrating figuration, thus:



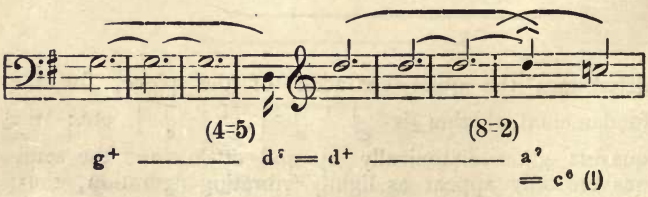
Even where, as in the second period, two voices move in semiquavers, after the manner of the *G-major* fugue of the first book,



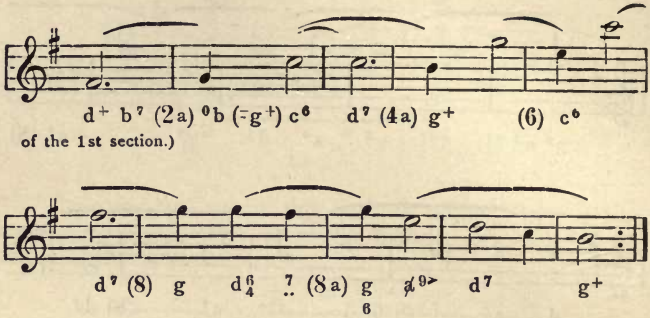
the quaver movement is only slightly disguised. Only in the closes of both sections and in the middle of the second section — a kind of working-out — does the semiquaver movement become a real one; but it moves within the simplest forms:



The harmonic structure deserves close consideration:



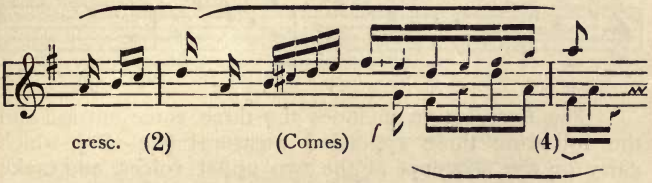

g⁶ a⁷ (4) d⁺ g⁶ a⁷ d⁺ g⁶ .. a⁷ (8)
d a⁶₄ 7 (8 6) d⁶ ø⁹ a⁷ (8) d⁺
(dominant)
d⁷ —— d⁶₄ 7 (4–5) g⁺ —— g⁶₄ 7 (8–1)
c⁺ eVII b⁷ ⁰b eVII .. (4) b⁷ ⁰b
(= eVI)
b⁶₄ 7 (4a) ⁰b a⁷ d⁺ 7 g⁺ 7 (4) c⁺ 6
(parallel) (leading back)
d⁷ g⁺ c⁶ d⁷ g⁺ .. (8) d⁷ g⁺ (2) c⁶ a⁷
(half-close) (free repetition



The fugue (à 3) — a brilliant piece — is constructed in a wonderfully concise manner, for it has only six theme entries; and it actually contains only two developments, of which the second comprehends both the modulating, and the concluding section. Now as the chief law of all formation A—B—A, *i. e.* establishment of a principal key, modulation, and return of the principal key, stands above special laws or "conventions of fugue", it were better to say that the first section of the fugue carries the theme regularly through the three voices; that the second (modulating) section introduces it only in the bass and soprano; and the third, indeed, only in the alto. The theme, certainly, is not suitable for frequent repetition, unless, indeed, in the case of strettos; for it is too long:

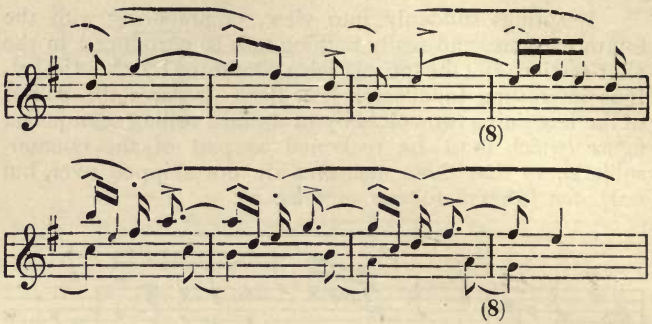


It springs suddenly into view, commencing with the fourth measure, and really nothing new is introduced in the after-section; but the tonic is twice confirmed by c^6—d^7—g^+. It is interesting to observe how Bach prepares the entries of the remaining two voices by an upward rolling semiquaver figure (which must be reckoned as part of the countersubject), so that three measures are not skipped over, but only one (after 8 follows at once 2):



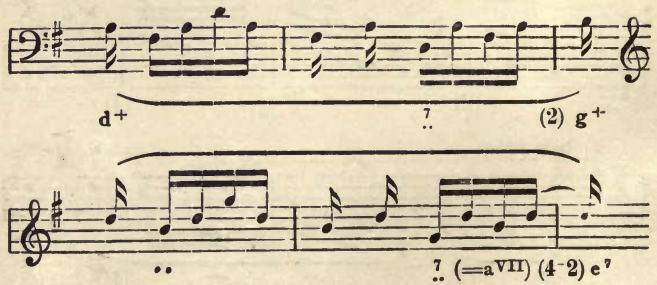
The Comes shows at the opening the well known alteration of the fifth of the key being answered by the fundamental note; but for this no reason can here be assigned, for we do not pass from the harmony of the tonic to the key of the dominant, as that modulation has already been completed by the countersubject — and, indeed, in the rare manner, only perfectly suitable to the period at which the fugue style held sway — viz. by a leap from dominant harmony (d^7) to the key of the dominant (d as tonic). The first countersubject does not return in strict form, and it must be looked upon as an ingenious combination of the two countersubjects which are employed throughout the whole fugue:



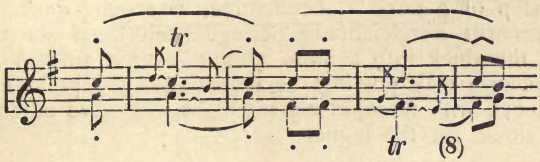


The first section includes the three voice entries, and the following three appended measures (6*a*—8a), which carry on the sequence of the two upper voices, and make a formal full-close in the dominant (*D-major*). A glance at the lower voice explains the possibility of this appendage. For as before the entry of the alto, the soprano, and before the entry of the bass, the alto rolled onwards, introducing, first an accented measure (2), and then, still, a group of two measures, on the point of stress of which the new entry followed, so now also, the bass, satisfying the requirements of symmetry, rolls onward; but as there is not another entry, it turns round at the right moment, tending towards the key of the dominant by means of a stately cadence.

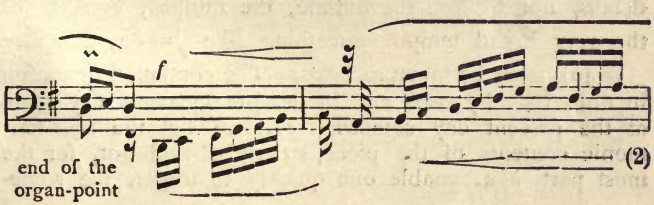
The modulating section plays first with phrases of two measures borrowed from the theme (one must, however, be careful not to look upon their first measure as accented, which, with regard to the theme, seems likely.



By the transformation of g^7 into a^{VII}, and the avoidance of the expected *C-major* close, the 4th measure acquires the meaning of 2nd; and the period, continued after the same fashion, turns by means of ${}^0e = e^{VII}$ to *E-minor*, in which key, with $9 = 4$, a new bass entry of the theme follows; then appears a delivery of the Comes (in *B-minor*) by the soprano, and quite after the manner of the first development. The next period already modulates back to the principal key, and, indeed, again with working of the same phrase of two measures as the one in the first episode; towards the close of this period, the upper voices assume a close attitude:



This sets up a standard for the now following third period, which at the second measure becomes an organ-point on D, but with the thirds and the shakes transferred to the lower voices, so that the upper voice alone has to spin out the thematic motive. The organ-point ends with a half-close on the 8th measure, and only then comes a final delivery of the Dux by the alto, which, however, is fully prepared by the filling out of measures 1—3 with the rolling figure — well known from the earlier theme entries — intensified into demisemiquaver movement, and continued through all the voices:





Only two measures of close-confirmation, in which the soprano, again in demisemiquavers, rolls downward from a^2 to small b, are added by way of appendage.

Bruyck, who compares the prelude to a woodcock hopping lightly and merrily, finds in the fugue a "deliberate movement which may almost be compared to the waddling step of a duck" („bedächtige, fast dem wackelnden Entenschritt vergleichbare Beweglichkeit"). If we transform the duck into a swan gliding over a smooth lake, this picture may possibly be reflected in the prelude; the woodcock with its rapid zig-zag flight will serve admirably as a simile for the fugue.

II. 16.

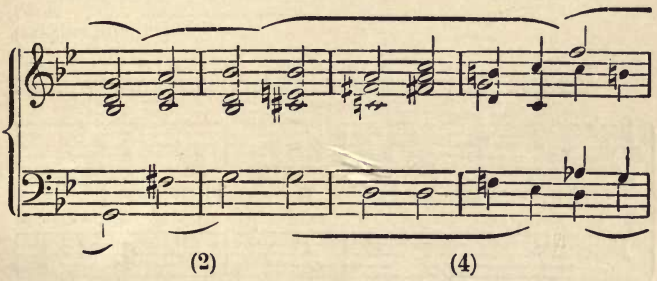
PRELUDE AND FUGUE IN G-MINOR.

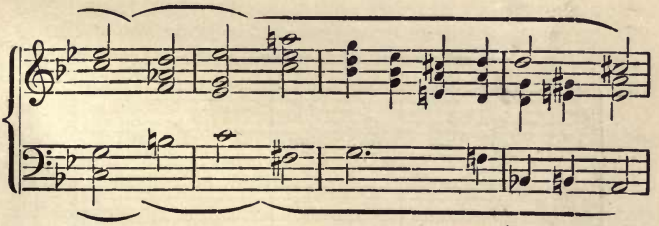
The prelude, which Bach himself marked *Largo*, is, however, none the less (although the allabreve-stroke be missing) conceived in allabreve measure, as the harmonic analysis easily shows. In order, while attending to minute details, not to lose the outline, the minims, in spite of the very broad tempo (something like $\frac{1}{2}$=80, therefore $\frac{1}{4}$=40), must be taken as beats. The continued figuration in dotted semiquavers and in demisemiquavers may seem at the present day somewhat *roccoco*; but the rich harmonic contents of the piece, strictly carried out, for the most part, à 4, enable one quickly to forget, the some-

what formal shape ot the accessory work, unless, indeed, this be regarded as principal. The figuration of the first measures:

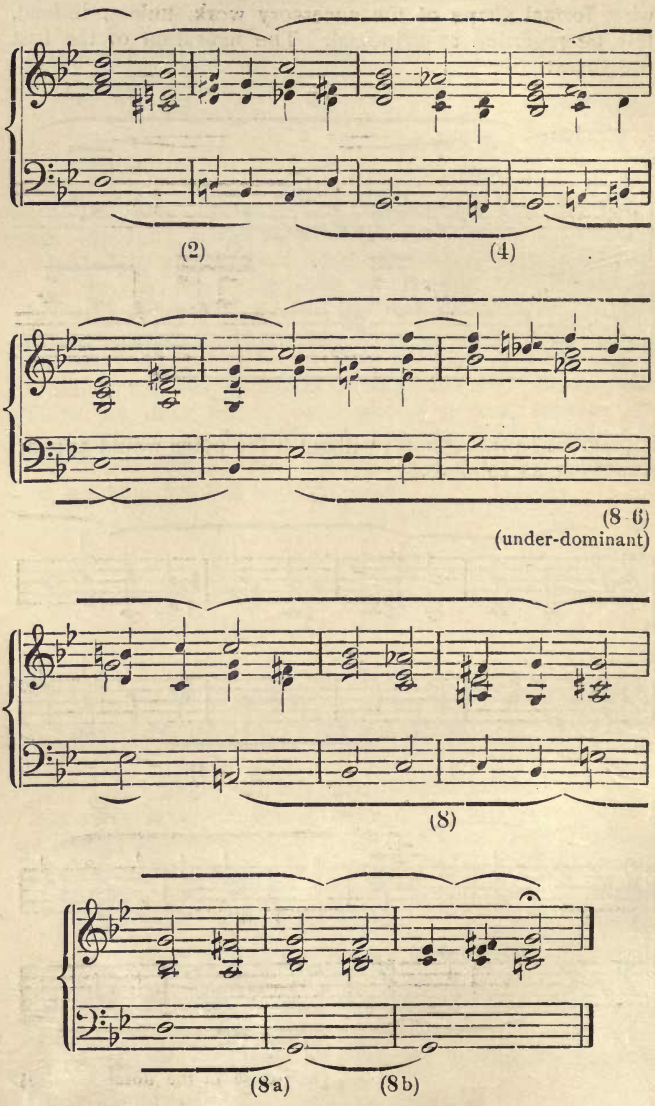


is maintained throughout; without it the piece would appear somewhat as follows:





(half-close in the dominant key)


(2)
(4)
(8 6)
(under-dominant)
(8)
(8a)
(8b)

Only two periods, the first of which makes a half-close in the key of the dominant (*D-minor*) on a^7, while the second, passing through the key of the under-dominant (*C-minor*), regains the principal key; and yet — what fulness of expression within these narrow limits!

The fugue (à 4), with its tense, and indeed somewhat stubborn nature (see the obstinate note-repetition of the last member of the theme), is well in keeping with the prelude. It appears equipped with the whole apparatus of double counterpoint, and forms a fitting sequel to the mail-clad prelude.

The theme occupies an authentic position, turning, within a narrow circle, around the third of the key:

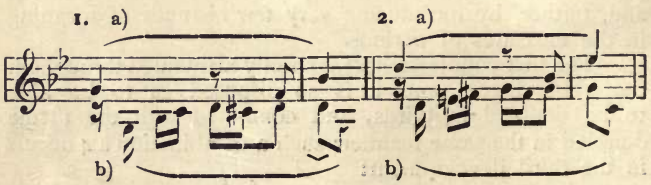


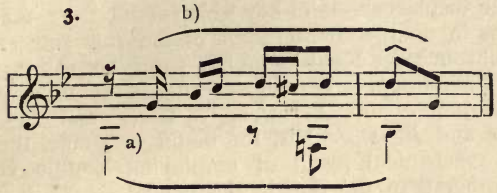
The Comes answers *d* with *g* in order to effect the modulation to the dominant from the harmony of the tonic; the rest is a faithful transposition in the fifth. The theme with its four measures is favourable to simple structure, and of this possibility Bach makes abundant use, first of all, by allowing the entries in the various voices to follow one another regularly, without intermediate episode (tenor: Dux; alto: Comes; soprano: Dux; bass: Comes); and, further, by introducing very few changes of meaning in the measures of periods.

The first countersubject is strictly mantained throughout the whole fugue; and it is so disposed as to be able to be doubled in thirds, and combined with the theme doubled in the same manner; such a combination à 4 occurs in the third development:



A counterpoint of this character not only allows of all kinds of inversions in the 8ve, but also of those in the 10th and 12th. In the first development Bach only introduces the two-voice form which results in a 3rd, likewise 6th, between theme and counterpoint on the points of stress of the measures $\binom{b}{a}$ also $\binom{a}{b}$):

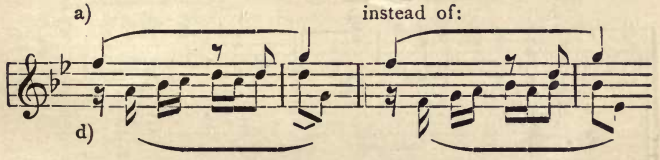




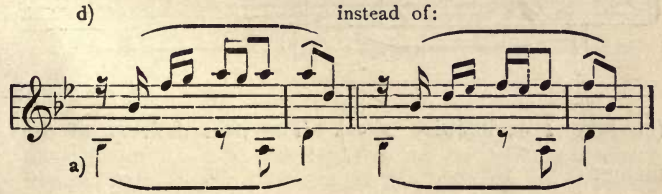
Also the first enunciation of the theme in the second development (Dux again in the tenor!), introduces the countersubject in form 2 (in the bass); but already the alto entry in the same development (Dux [!] in *D-minor*, or rather in *F-major*) transposes the countersubject a fifth higher, so as to produce the combination $\frac{c}{d}$ (double counterpoint in the 12th);



while in the soprano entry of the theme, which follows on immediately (in *B♭-major*), it is moved up only a third (combination $\frac{d}{a}$ or $\frac{b}{c}$; double counterpoint in the 10th):

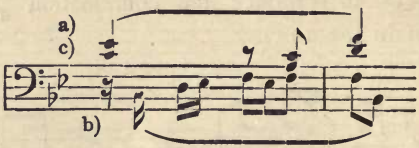


The bass entry of the second development (Comes in *F-major*) displays the same combination, with voices reversed:

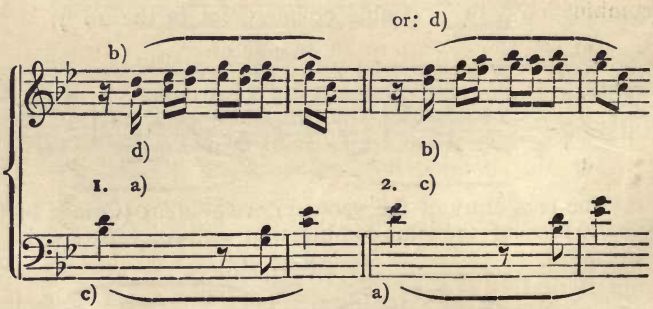


The displacements of key which result from the transpositions in double counterpoint of the 10th and 12th (see my "Lehrbuch des Kontrapunkts", pages 79, 129, 137, etc.) should be noticed; a certain wavering between the parallel keys (*D-minor* and *F-major*, *G-minor* and *B♭-major*, *C-minor* and *E♭-major*) is, for better or worse, the more or less mechanical result of employing double counterpoints other than the one in the octave.

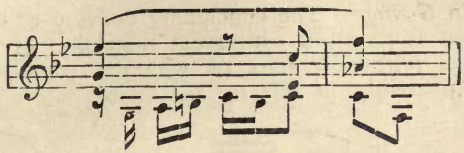
The third development brings about new combinations à 3; and, indeed, the theme is, first of all, doubled in thirds (tenor and alto), while the counterpoint (bass) retains its original position:



Strictly speaking, however, this form must be traced back to an accompaniment of both voices with under-, likewise upper-thirds:



(cf. here 1 $\begin{matrix} d \\ a \\ c \end{matrix}$, likewise 2 $\left.\begin{matrix} b \\ c \\ a \end{matrix}\right)$. The next delivery of the theme:

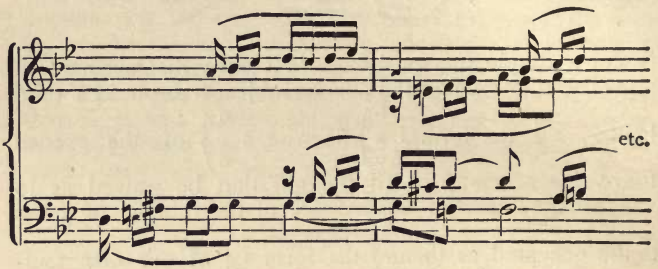


is not a simple transposition and octave displacement of above, but introduces the countersubject transposed a third higher, *i. e.* the form I $\left.\begin{matrix} b \\ a \\ c \end{matrix}\right\rangle$ likewise 2 $\left.\begin{matrix} d \\ c \\ a \end{matrix}\right\rangle$ of the second four-voice scheme; or (if the question be waived as to whether the upper- or under-voice of the interval of 3rd is to be accepted as theme) the form $\left.\begin{matrix} b \\ a \\ c \end{matrix}\right\rangle$ of our first four-voice scheme. Now follows as a special display the four-voice form given above (theme and counterpoint with thirds). The third development, forming the principal feature of the concluding section, gradually renounces double counterpoint, for the tenor gives out the theme (Dux), while the countersubject transposed in the 12th appears in the alto; but neither comes regularly to an end, for soprano and bass set in with Dux and countersubject (in the original form) compelling them to proceed in sequential form, so that the appearance of a stretto is brought about. Anyhow, with regard to the soprano enunciation of the theme, there results the four-voice form:



i. e. a transfer in the octave of the first four-voice scheme; this, however, does not come to an end, but assumes a homophonic, chord-like character, leading to a formal

cadence in *G-minor*. The concluding delivery of the Dux in the bass is prepared with great ingenuity, in that all four voices repeatedly start off with the countersubject, waiting, apparently, in vain for the theme;



and only, when, resigned to their fate, they return to the cadence, does the Dux enter in the bass; then tenor and alto commence the countersubject in thirds, but have a free ending. We see how Bach made no extravagant use of the various combinations, but was satisfied with hinting at them, just as they offered themselves.

The episodes of the fugue make use, for the most part, like the one last mentioned, of the beginning of the countersubject, together with a counterpoint in dotted quavers, which may be looked upon as a second countersubject, but which has no fixed form.

The three sections of the fugue are as follows:

I. *Exposition* (in the principal key): the four voice entries immediately following one another; the first episode of four measures which leads back to the principal key; and the second enunciation of the theme in the tenor. The latter does not belong to the second section since it is in the principal key; besides, it is separated from the following alto delivery of the theme by an episode of four measures, which, in any case belongs to the

II. *Modulation Section*, and passes through *F-major* ($^0d = b\flat^6$), *C-major* ($f^6 - g^7$), *G-minor* ($c^{3-} = g^{VII}$) to *D-minor* (d^{VII}). The delivery of the theme in the alto is meant for *D-minor*, but for a moment, in the middle, changes into *F-major*; the

adjoining delivery of the theme in the soprano is entirely in *E♭-major*, and the immediately following bass entry, in *F-major*. Before the third development there again appears an episode of four measures, which quickly springs to *C-minor* ($f^{+} = c^{\mathrm{III}'}$) and repeats the fourth measure, when the half-close on g^{7} is changed into a whole-close. The third development begins apparently in *C-minor* (because the upper 3rd, $e\flat$ stands above the fifth of the tonic), but soon changes to *F-major* ($^{0}g = e\flat^{6} — f^{7} — b\flat^{7} — b\flat^{6} — c^{7} — f^{+}$). An episode of two measures (*7a — 8a*) restores the key of *C-minor* ($f^{8'} = c^{\mathrm{VII}}$), and this time there really follows a delivery of the theme in *C-minor* (beginning with $\begin{matrix} e\flat \\ g \end{matrix}$), which only in the middle inclines slightly towards *E♭-major*, and hence has its close confirmed (*3a*); a freely formed after-section brings the period to an end, and modulates to *E♭-major* ($c^{\mathrm{VII}} = a\flat^{6} — b\flat^{7}$). The *E♭-major* enunciation of the theme, with which this section closes, appears somewhat uncertain owing to the upper-third being placed over $b\flat$ the fifth of the key: it, however, soon becomes clear by the introduction of the $a\flat$ in the countersubject. The close of the period consists of the return modulation ($e\flat^{+} — \frac{6}{5}\ [= g^{\mathrm{VII}}] — d^{7}$), whereupon follows the

III. *Concluding Section* which has already been explained.

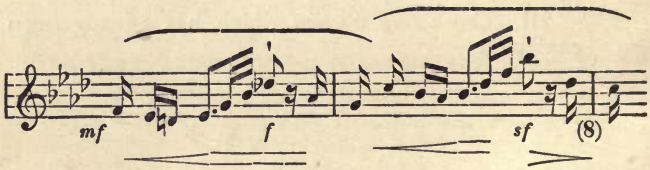
II. 17.

PRELUDE AND FUGUE IN A♭-MAJOR.

A wonderful prelude, the pleasing, harmonious sounds of which one takes in in full, long draughts: it forms the introduction to a fugue of specially fine texture. It opens on an accented measure with which the following unaccented one is immediately connected, and the contents of which are similar:



The after-section introduces another, now gently rising, now falling, motive:



against which the beginning of the second period stands in soft contrast:



With this modest material Bach works through no less than 76 slow bars, and, by cleverly grouping them, well understands how to revive the interest of the listener. The re-entry of the principal thought (the opening one) marks the arrival at the chief points of the modulatory development; thus first, after the second period of eight measures, in the key of the dominant *E♭* (with 8 = 2); after the fourth (greatly extended), in the parallel key of *F-minor* (again with 8 = 2); and after the sixth (also extended), in the underdominant *D♭-major* (likewise with 8 = 2). After the eighth period, when its return in the principal key is expected, Bach, however, suppresses it, and carries on the piece to the end, after the manner of the second period of the first three sections; the ninth period, by insertions and a repeated after-section, is extended to 14 measures.

The fugue à 4 is richly equipped: it has no fewer than 15 theme entries, carries out a countersubject in the strictest manner, and a second one (free); and also provides fugal episodes. The theme is extremely graceful, clearly divisible into two members, and highly symmetrical. As it begins with the fifth and does not modulate, the answer modulates from the fundamental note, and thus contracts the first step of a third to one of a second:





(8)

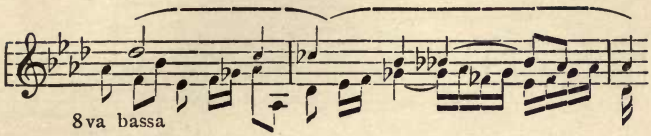
This first countersubject is, for the most part, retained as it appeared at first (with the Dux naturally transposed in the under-fifth); but already at the beginning of the second development (which is still in the principal key), it is associated with the Dux, without transposition of the latter;



it therefore satisfies the requirements of double counterpoint in the 12th. Also at the beginning of the concluding section, it appears in this form, but with ornamentation:



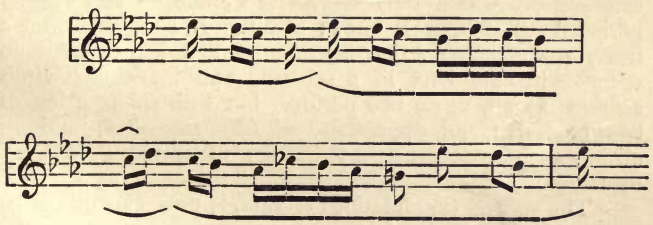
But much more extraordinary is an appearance, against the theme, of the countersubject displaced by a crotchet (as in the third development):



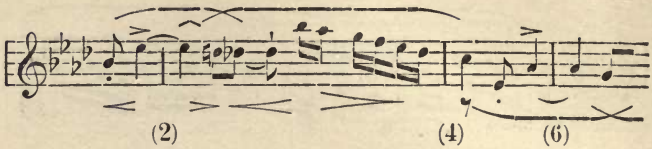
In the last development there is something intermediate between the two:



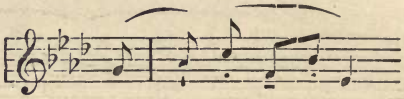
A second countersubject, though never strictly adhered to, but appearing, in more or less free form, throughout the whole fugue, is the one with the smoothly running semiquavers (at the tenor entry of the first development):



It returns almost exactly in the same form at the following bass entry, and may be traced, besides, in the bass during the first episode. This episode, and the one imitated from it, within the third development, work out an independent theme of three measures (!):

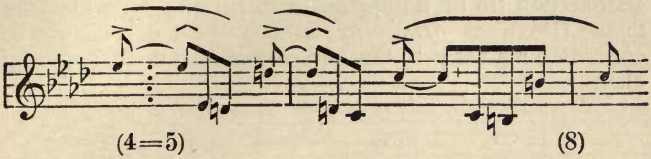


with which, in addition to the second countersubject, is associated a smart motive recalling the first member of the theme:



The first section in the principal key comprehends the first development (alto: Dux; soprano: Comes; and after two measures of close-confirmation, likewise leading back [7a—8a], in which the alto starts off with the commencement of the theme, tenor: Dux, bass: Comes — two complete periods); the *first episode*, which, by elision of the 1st and 5th measures, forms a period of six measures (keys: *E♭-major*, *A♭-major*, *D♭-major*), with one measure of close-confirmation, likewise a leading-back (8*a*); and the *second development* (bass: Dux; and after two measures of close-confirmation [3*a*—4*a*], which turn towards *F-minor* [parallel], alto: Comes again in the principal key, only accompanied in the bass by a scale-counterpoint in semiquavers which only occurs this once — this slender period kindles interest anew; also tenor: Dux, and after a freely formed after-section, beginning with 4 = 5, the soprano enters with the Dux in a second, and intensified after-section; in all, again two periods, but with an insertion of two measures, an appendage of four measures, and an elision of one measure, by change of meaning, *i. e.* 21 measures).

The second (modulating) section, is now, exceptionally, not divided from the first by an episode, but, after the cadence in *A♭-major*, in which all the voices take part, the theme (Dux) enters immediately in the alto in *F-minor*; it is well in performance to lay a slight emphasis on the close of the section. The after-section (with 4 = 5) forms an episode, in which fresh counterpoint is opposed to the second countersubject:



(4=5) (8)

and which closes in *C-minor*. Further follows the extended, transposed reproduction of the first episode, with exchange of voices, again with elision of the 1st and 5th measures, and repeated after-section passing from *C-minor* to *F-minor*, *B♭-minor* and *E♭-minor*. The remainder of the third development, and of the second section, thus runs its course in the remote regions of the parallel of the second under-dominant (tenor: Dux *E♭-minor*); of the parallel of the under-dominant (after two free measures, which make a half close in *B♭-minor*, soprano: Dux in *B♭-minor* with a triplet measure for the last group); and of the under-dominant itself (bass [8 = ♩ ♩] opening [*i. e.* the closing beat changing its meaning to that of upbeat of the fifth measure] with Dux in *D♭-major*, turning, indeed, at the end towards *D♭-minor*, whereby the obscuration has reached its highest point). The master now collects his whole strength, and, in a repeated after-section, struggles upwards through *A♭-minor* and *E♭-minor* to a half close on $e♭^7$ (whereby, finally, an impressive triplet of beats occurs over the prematurely reached *E♭* of the bass). The second section comprehends therefore only three periods, but 32 measures!

The *third* (closing) *section* now enters definitely with the Dux in the tenor, followed by the Comes in the bass, with slight compression (4 = 5); but it avoids the repetition of the modulation to the dominant, in place of which, indeed, a triplet of measures presses quickly ($^0a♭^{2>}$ chord of the Neapolitan sixth) towards *B♭♭-major* ($a♭^+ — e♭^{VII} — b♭^7 — b♭^{VII}_{I>}$ [$= a♭^{9>}$] $— {}^0a♭ — d♭^{VII} — a♭^7 — {}^0a♭^{2>}$). This deceptive cadence changes the meaning of the 8th measure to the 4th, and a new impulsive triplet of measures advances from the broadly disposed chord of the Neapolitan sixth, again to the upper-dominant (organ-point on $e♭^7$ 6th measure), and concludes, briefly, in the tonic. The close is once more confirmed by three measures (triplet), but ends with a deceptive cadence in *F-minor* ($a♭_6$) in the repeated

after-section (to be interpreted with breadth) of which the theme (Dux), as *fifth voice*, among the four real voices conducted regularly to the end, brings about an imposing close.

II. 18.

PRELUDE AND FUGUE IN G♯-MINOR.

Once again, two pieces of quite special interest. In the prelude there is the breath of fresh spring (and with this the nearly related key of *E-major* may have something to do); buds are bursting forth from every nook and corner:



The happy man, bewitched, enjoys the balmy fragrance:



and his heart opens, and new deeds germinate:



Bach himself has prescribed the dynamic contrast of the former (*piano*), and of the latter (*forte*) passage. A detailed analysis of the piece may be left to those whose interest is excited; I give only the scheme of the harmonic development:

1st section (with repeat).

1st period: $^{0}d\sharp$ | $d\sharp^{7}$, $^{0}d\sharp$ $d\sharp^{7}$ | $^{0}d\sharp$ $d\sharp^{7}$; $^{0}d\sharp$ | (4)

$d\sharp^{7}$, $^{0}d\sharp$ $d\sharp^{7}$ | $^{0}d\sharp$ $d\sharp^{7}$. (8)

2nd period (skipping over the first measure): $^{0}d\sharp = b^{6}$, $c\sharp^{7}$ | (4)

$f\sharp^{+}$; $\frac{\cdot}{7} < b^{7<6}$ (= $d\sharp^{VII}$) | $a\sharp^{7}$, .. | $^{0}a\sharp$. (8)

3rd period: $\not{d}\sharp^{0>} - \not{d}\sharp^{0>}$ | $g\sharp^{+}$, $\frac{3}{\cdot\cdot}>$ (= $^{0}d\sharp$) $\not{d}\sharp^{0>} -$ (2)

$g\sharp^{0>}$ | $^{0}g\sharp$; .. $\not{d}\sharp^{0>}$ $g\sharp^{0>}$ | $\not{g}\sharp^{0>}$ $f\sharp^{0>}$ [= $g\sharp^{VII}$] $d\sharp^{7}$ (4) (8=1)

4th period: $g\sharp^{7}$.. | $c\sharp^{7}$.. $f\sharp^{7}$ | b^{+}; $\frac{6}{\cdot\cdot}$ [= $d\sharp^{VII}$] $a\sharp^{7}$ | (2) (4)

$^{0}a\sharp$, VII $e\sharp^{7}$ | $a\sharp^{+}$ (half-close in the key of the dominant). (8)

Close-appendage (cf. 1st period): $^{0}a\sharp$ | $a\sharp^{7}$ $^{0}a\sharp$ $a\sharp^{7}$ | $^{0}a\sharp$ $a\sharp^{7}$
(8a) (8b)

5th period (skipping over the first measure): $a\sharp^{VII>}$ [deceptive-cadence harmony with change of meaning to b+] — $f\sharp^{7}$ [= $d\sharp^{0>}$] |
(4)

$^{0}d\sharp$; $d\sharp^{7}$ $^{0}d\sharp$ $\overset{VII}{..}$ | $a\sharp^{7}$, .. |
(8=2)

6th period: $^{0}a\sharp$, .. [= $f\sharp^{0}$] $g\sharp^{7}$ | $c\sharp^{+}$; $c\sharp^{7}$ $f\sharp^{+}$ $\overset{6}{..}$
(4)

[= $a\sharp^{VII}$] | $\not{g}\sharp^{0>}$, .. $\not{g}\sharp^{0>}$ | $^{0}a\sharp$ $a\sharp^{7}$ | $d\sharp^{+}$:‖
(8) (8a)

2nd section (with repeat):

7th period: $d\sharp^{7}$.. | $g\sharp^{7}$, .. | $^{0}g\sharp$, $c\sharp^{7}$ $^{0}c\sharp$ $c\sharp^{7}$ |
(2) (2a) (4=5)

$f\sharp^{7}$ [= $g\sharp^{VII}$] | $d\sharp^{7}$.. | $^{0}d\sharp$, $g\sharp^{7}$ $^{0}g\sharp$ $g\sharp^{7}$
(6) (6a) (8=1)

8th period: $c\sharp^{7}$.. | $f\sharp^{7}$, . b^{7} .. | e^{7} (skipping over the
(2) (4)

5th measure) .. | a^{+} e^{7}, a^{+} [= $c\sharp^{VI}$] $c\sharp^{7}$ |
(6) (8=2)

9th period: $^{0}c\sharp$, $^{0}g\sharp$ [$g\sharp^{VII}$] $d\sharp^{7}$ | $^{0}d\sharp$; .. $^{0}a\sharp$ [= $a\sharp^{VII}$]
(4)

$e\sharp^{7}$ | $a\sharp^{+}$; $\overset{7}{..}$ $d\sharp^{7}$ | $g\sharp^{+}$, $\overset{7}{..}$ $c\sharp^{7}$ | $f\sharp^{+}$.
(4a) (8)

10th period: f♯^{6} [= ^{0}a♯] ø♯$^{9>}$ a♯^{7} | d♯$^{+}$, ^{0}d♯ $\overset{\text{VII}}{\cdot\cdot}$ d♯^{7} |
(2) (4)

^{0}d♯; .. ø♯$^{9>}$ d♯^{7} | g♯^{7} ^{0}g♯, $\overset{\text{VII}}{\cdot\cdot}$ | a♯^{7} d♯$^{+}$, $\overset{5}{3}$>
(6a)

[= c♯$^{\text{VII}}$] g♯^{7} c♯$^{+}$ $\overset{3}{\cdot\cdot}$> [g♯$^{\text{VII}}$ | d♯^{7} :‖
(8)

11th period (cf. 1st period): ^{0}d♯ | d♯^{7}, ^{0}d♯ d♯^{7} | ^{0}d♯
(2) (4)

d♯^{7}; ^{0}d♯ | d♯^{7}, ^{0}d♯ g♯^{7} | ^{0}g♯, g♯^{7} ^{0}g♯ c♯^{7}
(8=6) Triplet of measures . .

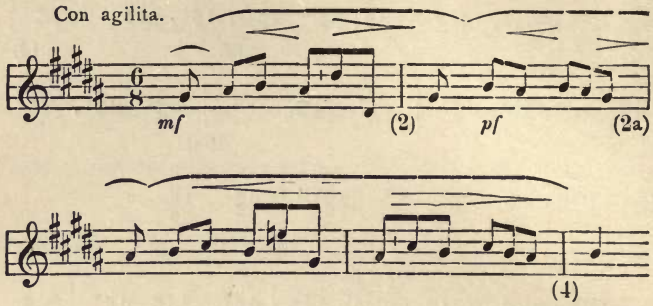
c♯$^{\text{III}}_{\text{V}}$< [= d♯^{7}] g♯$^{\text{VII}}$ | d♯^{7} ^{0}d♯ g♯$^{\text{VII}}$ d♯^{7}
(6a) (8=1)

12th period: $^{0}_{\text{VII}>}$d♯ (deceptive cadence) g♯^{7} | c♯$^{+}$ $\overset{7}{\cdot\cdot}$ f♯^{7} | b^{+};
(2) (4)

$\overset{7}{\cdot\cdot}$< e^{+} (^{0}d♯) | a♯^{7}, g♯$^{\text{VII}}$ d♯^{7} ^{0}d♯ d♯$^{9>}$ $\overset{7}{\cdot\cdot}$ | ^{0}d♯
(8)

The modulation is freer than usual: one especially misses the parallel key among the chief points of rest (but in its place the key of the dominant of the parallel is to be found among them); the key of the under-dominant, also, scarcely makes itself felt, but, in its place, that of the second under-dominant (*F♯-minor*), and that of its parallel are prominent.

The fugue à 3 glides along in quaver triplets ($^{6}/_{8}$) with lizard-like lightness. The theme, with its inserted, repeated 2nd measure (2*a*), disturbing the tonality, has a peculiar play of colour; it turns about the third of the key (soprano):



The Comes (alto) enters at the close — the 4th measure changing its meaning to that of 5th — and is a faithful fifth-transposition of the Dux. As the Dux does not modulate, the Comes does not modulate back, and therefore an episode becomes necessary before the entry of the 3rd voice, in order to restore the principal key. Bach fashions this so that it shall, at the same time, complete the symmetry, *i. e.* form the fore-section to the 3rd voice entry (this again — Dux in the bass — enters with fourth measure changed in meaning to that of fifth). The counterpoint of the soprano to the first appearance of the Comes and the first episode, prefigure, as it were, the contents of a second theme of the fugue, which is a real, complete, **double fugue.** In other words: from the motives of the first countersubject and of the first episode, is crystallized, later on (in the middle of the fugue which contains 143 bars), a real second subject which is developed independently, and then combined with the principal theme. For the 1st countersubject appears thus:



i. e. it repeats twice a syncopated motive, a species of cadence which, however, powerfully deflects the harmony of the theme the first time:



The first episode runs thus:



The second theme first detaches from the latter the chromatic passage, while the syncopated motive of the first countersubject appears as appendage (see measures 66—70):



This second theme is perfectly symmetrical in construction, so that when combined with the first theme, there arises a slight conflict; it enters at the second measure-

motive of the latter, and gives to the second measure the meaning of first, in that, by its resisting harmonic and rhythmic nature, it destroys (as indeed the first countersubject does) the cadential power actually inherent, and repeatedly felt, in the second measure of the theme:



I repeat, that this second theme is evolved, as it were by good chance, from elements previously employed. Besides, already before the appearance of the second theme, the motive of the first countersubject is frequently opposed to that theme, and it is also employed in the episodes. The other contrapuntal material of the piece grows also out of the theme, countersubject, and first episode; in the last named, the motive of the upper voice



is exceedingly fertile. It appears, first of all, in every episode of the section before the entry of the second theme, as chief element; and, immediately on the second delivery of the second theme (by the alto), is opposed to its appendage, as if the source of the second theme were to be pointed out in unmistakable fashion:



Towards the end of the second section of the fugue (development of the second theme without the first), the inversion of the chromatic chief motive of the second theme, with the assistance of the above-mentioned counter-motive, attains to special importance:



As already remarked, the three principal sections of this double fugue must be distinguished, according to the thematic material, as: —

I. Development of the first theme alone.
II. Development of the second theme alone.
III. Combination of both themes.

It is extraordinary that Bach has remained in the principal key during the whole of the first section, although it is very long, and the theme more than twice completely developed.

I. 1st Development: Dux in soprano, Comes in alto (with 4 = 5). Then follows immediately a close-confirmation of one measure twice repeated (8*a*, 8*b*), and a redundant delivery of the theme by the alto voice. This latter is detached in too marked a manner, by the extent of the episode which follows (8*a*, 8*b*, and by a complete new period with triplet of measures for 5—6), from the subsequent theme entries, to be reckoned amongst them.

The episode modulates in a detailed and formal manner to the dominant, so that the Comes may commence a fresh development with intensified effect.

2nd Development (with 8 = 1): Comes in the bass, and — after an episode of eight measures, which first of all twice displaces the close (3*a*—4*a* to *C♯-minor*, 3*b*—4*b* to *B-major*), and next, in the after-section, returns to the key of the dominant — Comes in the soprano. Then after an episode of six measures (4*a*, displacement of close to *C♯-minor*; 4*b*, displacement of close to *B-major*; and after-section with return to the principal key), Dux in the bass (with 8 = 5), forming another after-section which concludes this development, and — by means of an appendage of two measures to be taken in broad, full time (7*a*—8*a*) — makes a half close on the dominant, thus intentionally marking the entry of the second theme:



II. 3rd Development (for clearness' sake, commencing with only two voices, soprano and bass): the second theme (beginning with $d^{\sharp}$) in the soprano, and, after a leading-back measure (4*a*), the second theme beginning in the alto with $g^{\sharp}$, also, after one measure of close-displacement (8*a* to *C♯minor*), 2nd theme beginning in the bass with $c^{\sharp}$; whereupon a free after-section leads back to the principal key, in which, once again, the 2nd theme is given out by the soprano, but in a higher position, starting from $g^{\sharp}$; in this last presentation of the theme (5*a*—8*a*) the harmony turns towards the end from *G♯-minor* towards *E♯-minor* ($^{0}d^{\sharp}$—$g^{\sharp 7}$—$c^{\sharp +}$, $a^{\sharp 7}$—$^{0}a^{\sharp}$, $b^{\sharp 7}$—$^{0}b^{\sharp}$). From this high point of departure an extended period (with 3*a*—4*a*) leads back to the principal key, while the above mentioned inversion of the opening motive of the second theme descends through *A♯-minor* ($b^{\sharp III>} = e^{\sharp 7}$), *D♯-minor* ($e^{\sharp III<} = a^{\sharp 7}$), *G♯-major* ($a^{\sharp III<} = d^{\sharp 7}$), *C♯-major* ($g^{\sharp 7}$), *F♯-major* ($c^{\sharp 7}$), to *B-major* (parallel), but then soars again upward to *C♯-major*, in order (at the 6th measure)

to change this to the meaning of the chord of the Doric sixth ($g\sharp^{III<}$), so that the 8th measure makes a half-close on $d\sharp^{7}$. Over the long sustained $d\sharp$ of the bass, the two upper voices then return to the tonic with repeated after-sections in form of cadence, closing the second section and leading to the third.

III. 4th Development (with 8 = 1): 1st theme (Dux) in the bass, 2nd theme in the alto; after two measures leading to the dominant (3*a*—4*a*): 1st theme (Comes) in the soprano, 2nd theme in the alto; then after a free fore-section modulating to the under-dominant: 1st theme (Dux) in *E-major* (parallel to the under-dominant) in the alto, 2nd theme (beginning with *e*) in the soprano. A free episode leads back, first of all, to the key of the under-dominant, and then modulates through *F♯-minor* ($c\sharp^{7}$), *G♯-major* ($d\sharp^{7}$), *A♯-major* ($g\sharp^{1<} = e\sharp^{7}$), *D♯-minor* ($a\sharp^{7}$), back to the principal key, with a close-confirmation of two measures, gathering together strength for the

5th Development. This first introduces the Dux in the alto, and the second theme in the bass, with three-fold change of meaning of the 4th measure back to that of 3rd, by repetition of the close of the first theme through all the voices:



At the close of the period (8 = 1) the soprano then enters with the first theme, while the alto takes up the second, and the bass, with wide stretches, effects a cadence

The freely formed after-section ends with the closing motive of the theme in the soprano:

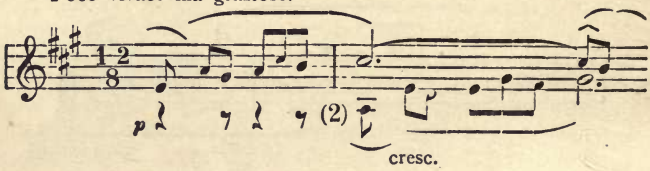


II. 19.

PRELUDE AND FUGUE IN A-MAJOR.

The prelude has the character of the Gigue, as that form had developed in Bach's time, *i. e.* the triplet-movement is as yet only pure figuration (| as counts; whereas originally ♪ | ♩ was the rhythm on which it was originally based); so also are the opening imitations of the fugue kind,

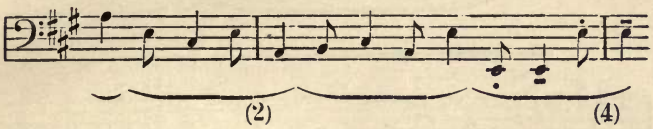
Poco vivace ma grazioso.



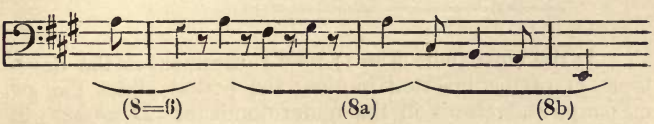
and the inversion of the motive, entering already after the first close in the dominant key:



The piece is strictly written à 3; the three voices, however, do not by any means share equally in the development of the motive, for the under-voice repeatedly has long stretches, for example (commencement):



or, (end of the first period):



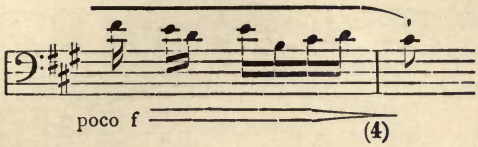
The first period keeps firmly to the principal key; it changes, first of all, the half-close of the eighth measure (8 = 6) into a full-close, but by means of a one-measure appendage, returns to the half-close (8 b); with still another half-section (5—8), however, it regains the full-close in the principal key, but in an appendage of two measures makes a quick modulation to the dominant (a^6 | b^7, e^+ a^6 | b^7 ⋮ e^+). Now, with 8 = 1 the second period begins to make use of inversion, modulates to the parallel key in which it makes a half-close (e^+ b^7) | e^+ ∴ a^+ | ∴ ∴ (= $f\sharp^7$) | $^0f\sharp$ (= d^6) e^7 a^+ (= $c\sharp^{VI}$) | $c\sharp^7$, strengthened by two measures (7 a — 8 a: $c\sharp^7$ — $^0c\sharp$ — $f\sharp^{VII}$ | $c\sharp^7$), and winds up with a new after-section (with triplet of measures for 5—6) in the parallel key (*F♯-minor*): Thus both aims after positive modulation (dominant and parallel) are accomplished, and a specially concise period — not imitating the principal motive, but only making use of it in light fashion in the under-voice — leads, after the manner of a sequence, back to the dominant:



At the close (with 8 = 1) now recommences the development of the inverted motive; the period elides the 5th measure, and closes in the under-dominant (*D-major*), in which stands the next following period imitated from the first (half-close at the eighth measure; in the first appendage [of 2 measures] it is changed into a full-close, but in the second, [of one measure] restored). The last period regains the principal key (a^+ | $\not{a}^7$ [= b^{VII}] — $f\sharp^7$ | $^0f\sharp$ [= d^6] e^7 | a^+, d^6 e^7 a^+ d^6 e^7 | a^+), which the extended (5a—6a) after-period, with stationary bass on *A*, now retains until the end.

The fugue (à 3) belongs to the smaller, more delicate, more simply planned ones. The theme, which only appears ten times altogether, preserves the compass of the triad position (sixth included), rises from the fundamental note to the fifth, obstinately gaining, as if by force, degree after degree, and then sinks down again to the third (under-voice):

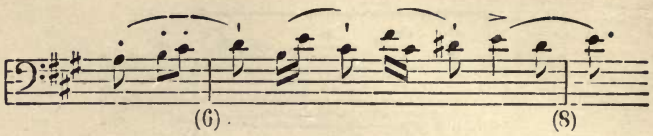




The Comes is a faithful transposition in the fifth. A real countersubject cannot be shown, at least none which faithfully returns; still, emphasis must be laid on the fact that the pointed rhythm  plays an important *rôle* in all the contrapuntal writing, as well as in all the episodes. For the most part, the counter-voices advance by degrees with note repetition (*a*), or chromatically, (*b*), or replace the note repetition by octave steps *c*, *d*):



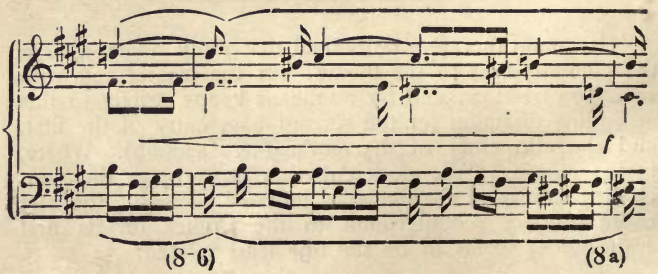
It cannot therefore be denied that unity reigns among the counterpoints to the theme, but the master acts with sovereign freedom, and by no means keeps strictly to this ascending direction (cf. the second bass entry of the first, and the alto entry of the modulating, section). Where, in the episodes, the dotted rhythm is wanting, the concluding motive of the theme is imitated. Finally, the first countersubject (counterpoint to the Comes on its first appearance) seems to be the one least related:



its motives, with exception of the first (which, after all, only appears in two episodes) never return.

The construction of the whole is of the utmost simplicity:

I[st] section (in the principal key): Dux in the bass; then, joining immediately on, and therefore eliding the 5[th] measure, the Comes in the alto; and, after two measures, with return to the principal key (7*a*—8*a*, in which the wonderful $d\sharp$ setting aside the tritone $g\sharp$—d should be noticed), Dux in the soprano, not, however, as repeated after-section, but as a new fore-section, followed — after the repetition of the fourth measure (from *A-major* to *E-major* with inversion of the concluding motive of the theme) — by still another bass delivery of the theme (Comes), bringing about the appearance of 4-voice writing, as if the first voice (which it really is, so far as mere position is concerned) had been tenor. Thus the principal section only ends with the close of the second period. This close, however, does not follow smoothly on the dominant (e^+), but rather does Bach introduce, towards the end, the Mixolydian bending of the leading note ($d\natural$ in place of $d\sharp$), not for the purpose of returning to the principal key, but to change the meaning of $g\sharp$, b, d of $\not{g}^7$ into $f\sharp^{VII}$, and, with only two additional measures (7*a*—8*a*), to obtain a half-close in the parallel (*F♯-minor*):



a passage, the harmonic essence of which is not $d^6\ e^7\ a^+\ b^7$ etc., but:

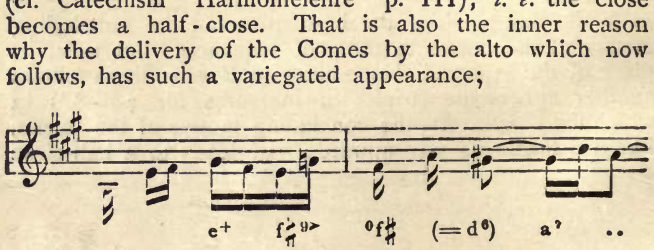


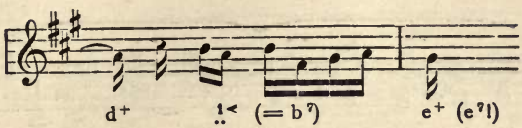
in which the Phrygian $f\sharp\ e\ d\ c\sharp$ should be noticed. This leads to the

II[nd] (modulating) section, and there follows directly (with elision of the first measure) the theme in *F♯-minor* in the soprano; further, after two measures of modulation ($3a$—$4a$: $a^+ \overset{6}{\underset{5}{\cdot\cdot}} b^7 \mid e^+$) — *E-major* being exchanged for *C♯-minor* (parallel to the dominant) — the theme in *C♯-minor* in the alto. An episode of five measures (2—4, $3a$—$4a$), turns first to *B-minor* (parallel of the under-dominant: ${}^0g\sharp\ [= b^{\text{VII}}_{\text{III}<}] — f\sharp^7 — {}^0f\sharp$), and in the repetition of the second group, back to the principal key (${}^0f\sharp\ [= d^6]\ e^7 — a^+$), whereupon (with elision of the fifth measure) the bass (an octave lower than in the exposition) gives out the Dux in *A-major*; but — as in the accompanying voices at the end of the first section — the Mixolydian bending of the leading-note (here $g\natural$ in place of $g\sharp$) and two additional measures ($7a$—$8a$), transform this Phrygian bend into a half-close on $f\sharp^7$, as there, into one on $c\sharp^7$ ($b\ a\ g\ f\sharp$ in the sense of $\sharp^7\ [= b^{\text{VII}}] — f\sharp^7$). And then, as in the first section, the bass spins out the concluding motive of the theme in form of sequence. But now, in place of the expected theme entry in *B-minor* there follows another appendage (triplet of measures for $7b$—$8b$) in which the bass inverts the concluding motive of the theme, likewise forces its way upward, and leads to a half-close on a^7:



The delivery of the theme by the soprano, in the key of the underdominant, which immediately follows, announces the approaching end, and could therefore — as indeed also the preceding delivery of the Dux — be reckoned as belonging to the closing section; but this acceptation would not allow of an equivalent, as regards feeling, for the intense restlessness. It would probably be much more reasonable to look upon the after-section which follows, and which leads back to the dominant, as still belonging to the middle section. This after-section is entirely evolved from the concluding motive of the theme, and its harmonic contents are d^{+} $\overset{6}{\underset{(6)}{\cdot\cdot}}$ e^{7} | a^{+} $\overset{\natural}{\underset{(8)}{\sharp}}{}^{7}$ [$= b^{\text{VII}\natural}$] b^{7} | e^{+} *i. e.* the concluding e^{+} which appears in place of ${}^{0}b$ (which expectation is strengthened by the $c\natural$ of the figuration) has therefore not tonic, but dominant meaning (cf. Catechism "Harmonielehre" p. 111), *i. e.* the close becomes a half-close. That is also the inner reason why the delivery of the Comes by the alto which now follows, has such a variegated appearance;





The key of the dominant *ought* not again to prevail. The suspense now becomes more intense, for, first of all, the second group is twice repeated (the concluding motive of the theme is employed with cadences to a^+ ($4a$), d^+ ($4b$) and half-close on e^+ ($4c$), at which moment the soprano enters triumphantly (with $4c = 6$) with the Dux, bringing the whole to a conclusion (there only follows a close-confirmation of one measure).

II. 20.

PRELUDE AND FUGUE IN A-MINOR.

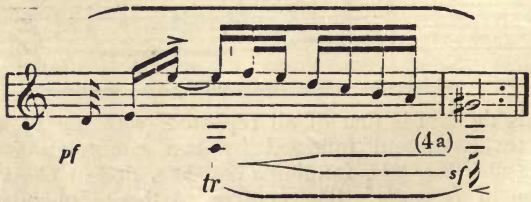
The prelude is an extremely wonderful chromatic piece, evolved with unexampled art from a short theme:



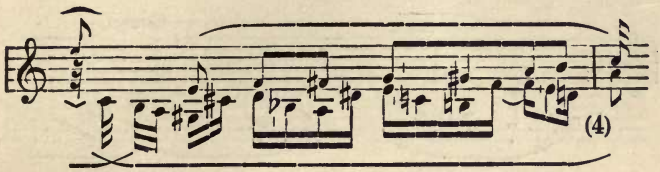
This thought is first of all repeated (with $4 = 6$) with voices reversed, and followed by two confirmations of one measure ($8a$, $8b$), forming a cadence, first in *D-minor*, and then in *E-minor*. The motive of these appendages is developed from the principal theme, but assumes an independent form:



The first period is repeated in *E-minor* (beginning with voices reversed, and, later on, with original position), followed by four cadence displacements similar to the ones mentioned above (to *A-minor*, *D-minor* [*f♯*], *G-major*, *C-major*; the independent character of these intermediate thoughts deserves note), then the principal thought in *C-major*, and immediately afterwards (4=6), with voices reversed, in *G-major*. The following period now takes up the motive of the intermediate thought, with symmetrical structure; in measures 1—2 the second motive is introduced, passing to the keys of *G-major* and *D-minor* [*f♯*]; in 3—4 the principal thought, in *D-minor*; in 5—6 the second motive passing to the keys of *G-major* und *A-minor*; and in 7—8 the principal thought, in *A-minor*. Here, as a return has been made to the principal key, the first section really ends; but, in order to make the repeat effective, a kind of coda is appended, in which the second motive is introduced four times (in *A-minor*, *D-minor* [*f♯*], *G-major*, and closing in *C-major*), and then, with free transformation of the same, there is a half-close on e^7:



At the opening of the second part, the inversion of the principal thought is presented,

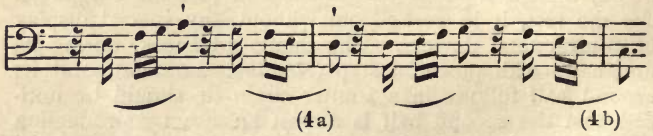


it is repeated in the after-section (4 = 6), with voices reversed, in *D-minor*. An intermediate half-period introduces, four times, the inversion (free) of the second thought, in *A-minor* and *G-major*; a new period (4 = 2) introduces the principal thought, inverted in *E-minor* and *A-minor*; then follows an intermediate half-period with the keys of *C-major*, *D-minor*, *G-major*, *C-major* (in last three, half-cadences), a period, with the principal thought in its original form (not inverted), in *A-minor* (starting with 4 = 2) making a half-close, whereupon (with 4 = 6) the inverted principal thought (in *A-minor*) brings the period to a close. The rest is coda, which, during two compound periods, holds fast to the key of *A-minor*: measures 1—4, the intermediate thought based on the harmonies ${}^{0}e$ a^{VII} b^{7} | e^{7}, and the after-section (4=6), on the principal thought (8) (free) in *A-minor*; the second period (with 8 = 2) contains the principal thought inverted on the harmonies a^{7} — ${}^{0}a$, and not inverted, on the harmonies e^{7} — ${}^{0}e$. The appendage of one measure at the close of the first section of the piece reappears here as a whole-close confirmation.

The fugue à 3 is of special weight and power: it is similar in character to the *D-major* fugue of the first book, with which it has the sharply marked demisemiquaver run in common (here, not in the theme, but in the counterpoint), also to the *G-minor* fugue of the second book, though superior to the latter in piercing sharpness. For the rest, it is worked out without any special display of contrapuntal devices. The theme advances, during its first half, with powerful step (*Andante maestoso*), and its second half follows in a similar strain (it should be noticed that the second half is almost an exact reproduction of the first, in diminution). It begins with the fifth of the tonic, and, as it does not modulate, demands for the first note the answer in the 4th:



Besides the countersubject here noted, which faithfully accompanies the theme, the concluding motive of the theme is specially employed in the counterpoints to the theme, and in the episodes; the demisemiquaver runs appear sometimes broken off more sharply even than in the countersubject; for example (1st episode):



or else, inverted, in unbroken runs (last entry of the theme):



No really new material is further employed.

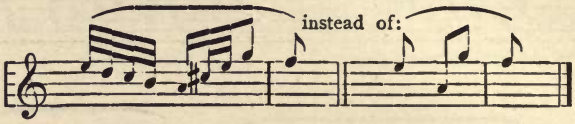
The structure is as follows: —

I[st] Section (in the principal key), including only the first development: Dux in the bass, Comes in the alto, and, after two modulating confirmations, each of one measure (*D-minor*, *C-major*), Dux in the soprano. The episode (2 confirmations of one measure, and a modulating one of two measures, to *G-major*, *F-major*, closing in *C-major*), which follows, leads already to the

II[nd] (modulating) Section. The theme, beginning with *f e* (therefore Comes) is, at first, introduced in the key of *C-major* (parallel); the close (measure 4), as in the first and second episodes (only four times), is imitated with modulation through the keys *G-major*, *D-major*, *A-minor* and *E-minor*. At the fourth confirmation (with 4 a = 5) the Comes enters in the soprano, in the key of *E-minor*, so that we again approach near to the principal key. Also here, three close-displacements of one measure to *D-minor*, *C-major*, *A-minor* (half-close) appear again as episodes; and, holding fast to the principal key, there follows one of two measures. All these close-displacemnts are formed quite in a similar manner, viz. with the concluding member of the theme as chief material, and the semiquaver run, or concluding motive of the countersubject, as counterpoint.

III. The concluding section first introduces the theme (beginning with *d c*, therefore Comes!) in *A-minor*, then again, as Intermezzo, the close-displacements of one measure, but this time with the concluding member of the countersubject

as principal material, while the concluding member of the theme appears with figuration:



The keys passed through are: *D-minor* (4a), *G-major* (4b), *C-major* (4c), *F-major* (4d) and *D-minor* (4e). The last close is frustrated by the deceptive progression of the bass (a—$b\flat$), while (with $4e = 5$) the soprano gives out the theme (Dux), but in *D-minor* (under-dominant); the close in the key of the under-dominant, not harmonically satisfying, is followed by a new after-section (close-formations of two measures similar to the former ones of one measure, but by the form of cadence at once recognized as related to each other) passing through *C-major* back to *A-minor* (^0a [$= f^6$] — g^7 | c^+; f^6 [$= a^{VII}$] e^7 | ^0e), in which key a freely formed cadence is still appended (7a—8a), at the conclusion of which (with 8a = 5), the theme (in *A-minor*, but beginning with *d c*) is given out once again in the bass. The piece ends with a single close-confirmation of two measures.

(6) (8)

We again see from this fugue that the transformations of the theme brought about by position and mode of answering, do not affect its real essence. Here the form of the Comes appears to be the real theme (it is employed in 5 out of the 8 theme entries), while the third at the commencement only occurs occasionally, as at the opening, to emphasize more sharply the beginning of the tonic chord.

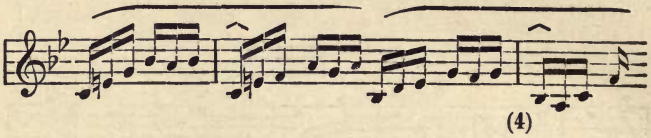
fl. 21.

PRELUDE AND FUGUE IN B♭-MAJOR.

A prelude, sonata-like in form, and of extended development (87 bars of the original notation, not counting the repeats of both sections). The opening, and principal thought is written strictly à 3, and is set out in polyphonic character (with imitations in the two under-voices):

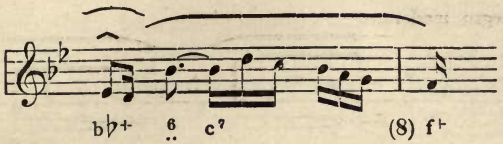


There follows a contrasting thought (à 2), which balances first of all on the chord of six-four ($c\frac{6}{4}$), passes on towards *B♭-major* ($f\frac{6}{4}$), and makes an unsatisfactory close in that key (third in the bass); this key of *B♭-major* produces, however, quite the effect of under-dominant of *F-major*, so that a further period has to be added, which makes, anew, the modulation to the dominant key. The latter is then maintained until the close of the section which, indeed, makes a wide digression (up to the chord of the Neapolitan sixth $^{0}f^{2>}$ [$g♭^{+}$]). The subordinate thought (in stretto with the under-voice) is as follows:



(after-section likewise, in *B♭-major*, with reversed voices). The period completing the second modulation, which joins on, really introduces a kind of second theme:





The remainder of the first section, especially after the repeated confirmation of this close in the dominant key, again resembles the first theme in structure, and forms a genuine cadential period. It contains an extraordinary annexed motive to the fourth measure, and it is noteworthy, in that the second (development) section opens with an imitation of the same:

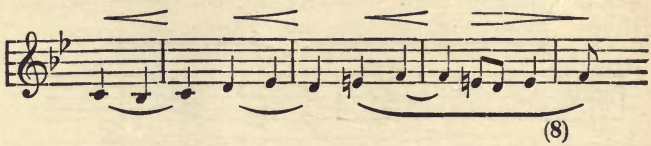


(after 4*a* follows the complete after-section without elision of the fifth measure). The second part takes up, first of all the concluding thought, and modulates with it through *B♭-major* to *C-minor*, then introduces the second theme, turning the same towards *G-minor* (parallel; cf. the repeated cadences in this key). Then the first theme is repeated (but not quite faithfully), and also the intermediate thought, which closes this time in *C-minor*; thus the key of the under-dominant is reached, and made the most of. But the master cannot satisfy himself; and so after reproducing the whole of the thematic material of the first part, he follows on with a long development based on the first theme and concluding period, strictly à 3; this breaks off with a half-close on f^7, while a coda, mostly à 2, forms a brilliant conclusion.

The fugue (à 3) is flowing and simple, like its theme, which, without ado, sinks down to the octave:



The turn-ornament (*c* ♭*b a* ♭*b*) on the opening tonic is, according to rule, answered by the turn-ornament (*g f* ♭*e g*), and only then modulates (the rest is therefore transposition in the fifth). This fugue has no real counter-subject, but the counterpoint to the Comes:

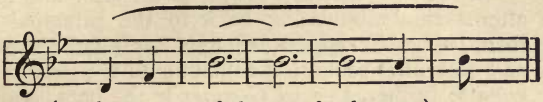


forms the starting-point and basis of all the other counterpoints; both the quiet crotchet movement belonging to the above, and especially the syncopation of the closing member are repeatedly employed, the latter for the first time, and in a striking manner, in the alto entry of the second development:

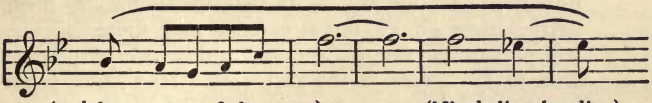


The counterpoint to the soprano entry, both in the second and in the third development, appears formed in a similar manner; the same figure, in descending form, appears in the episode following the latter. Many of the counterpoints, however, consist of plain third- and sixth-doubling of the

theme; the fine, contrasting holding notes, as counterpoints to the theme, also deserve attention:



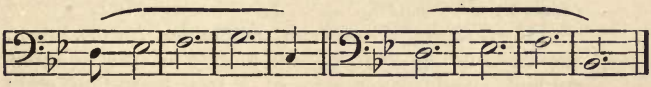
(1st bass entry of the 1st development).



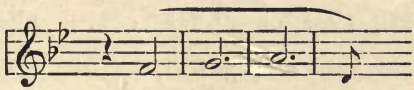
(2nd bass entry of the same) (Mixolydian bending)



2nd development, alto entry. 3rd development, alto entry.



3rd development, soprano entry. last soprano entry.



2nd development, soprano entry.

The construction is as follows: —

I. *Section:* Dux in the alto, Comes in the soprano; after an episode of four measures, Dux in the bass, with two measures of improved close ($7a$—$8a$), but with $8a = 2$; and two more free measures which proceed to the dominant, so that a redundant bass entry (lower than the first; apparently a 4th voice entry) brings a new period to a close (Dux [I] in *F-major*). But as the soprano makes the Mixolydian bend ($e\flat$), a new after-section becomes necessary; at the 8th measure, this arrives on the second upper-dominant ($g^7 = b\flat\,{}^6_1$), and hence, for a proper close, two more measures are required. By a confirmation

of one measure, the close in the dominant key is marked as a final, sectional one.

II. *Section:* Dux in *F-major* in the alto, and a free after-section modulating back to the principal key; then, Dux in *B♭-major* (principal key!) in the soprano, and free after-section modulating to the parallel (*G-minor*); further, Dux in *G-minor* in the bass, and free after-section (with 4 = 5) modulating to the under-dominant (*E♭-major*). With that, the theme has been carried through all three voices, and there begins, still part of the second section, a third development: Dux in *E♭-major* in the alto, free after-section (with 4 = 5) modulating to *C-minor* (parallel of the under-dominant); further, after a confirmation of two measures, Dux in *C-minor* in the soprano, but which already conveys the impression of *C-minor* as $e\flat^6$, which then, with change of meaning of the fourth measure to that of sixth, (!) actually comes into force. The period and section finally end with a close in *B♭-major*.

III. *Section:* A pleasing sequence, formed from the descending syncopation motive of the counter-subject, leads, by means of a free period of eight measures (but with elision of the fifth measure), to the half-close on f^7 $(b\flat^+$ $e\flat^6_{1<}$ $[= g^{\overset{\text{VII}}{\text{III}<}}]$ $d^7 \mid {}^0d,$ $e\flat^+$ $a\flat^6$ $b\flat^7 \mid e\flat^+;$ $\overset{6}{\cdot\cdot} \mid f^7,$ $b\flat^+$ $e\flat^6 \mid f^7)$, and confirms the same by a two-measure close in *F-major* $(f^7$ $b\flat^+$ $c^7 \mid f^+)$. Now the soprano enters with the Comes (which had almost fallen into oblivion), but withdraws it from the key of the dominant by means of a convenient $a\flat$. The after-section closes still again *per inganno* (prepared deceptive cadence $d^7 — {}^0d$) in *G-minor*, so that a new after-section becomes necessary. The latter opens with an improvement of the second group ($3a$—$4a$, breaking off *allargando* with *sf* on f^7), and then, taking the second upper-dominant ($\varnothing^{9>}$) at the sixth measure, concludes smoothly on the tonic. There still follows only a cadence of one measure.

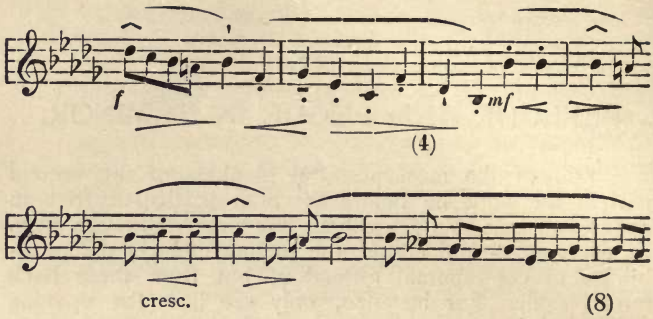
II. 22.

PRELUDE AND FUGUE IN B♭-MINOR.

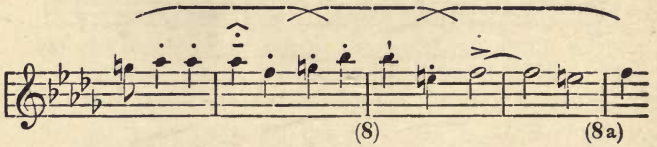
Two of the most powerful numbers of the second part of the work lie before us: both particularly rich in contrapuntal art and yet without any trace of exaggeration. At every nook and corner the prelude betrays the possibilities of contrapuntal formation, but from these Bach turned aside. For instance, only see how the opening motive (the turn, and the step of a second which is approached by interval of a 4th), is constantly appearing in the opening measures.



All these allusions, as the piece stands, do not concern us; we have merely to consider what Bach selected from this fulness of possibilities for the fugal treatment of the theme. The theme, however, is not that scanty fragment, but a whole period:



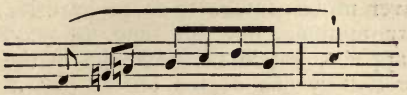
This period, with slight changes towards the close, rules the whole of this prelude, 83 bars in length. It is first repeated, after the manner of a fugue, in the dominant (joining on immediately, with elision of the first measure), and it has an improved close of two measures:



In the appended minims one easily recognizes the principal counterpoint to the first half of the theme. Quite in fugue style follows then an episode (without elision) of 8 measures, of which the graceful upward and downward floating crotchets form a characteristic feature:



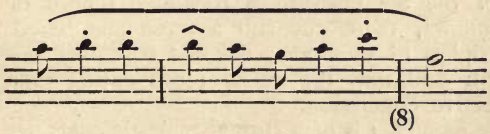
The quaver counterpoint which at the same time attracts attention, must be looked upon as the principal counterpoint to the second half of the theme, and it appears, first of all (in the alto), in precise shape, as a transition from the first to the second theme entry:



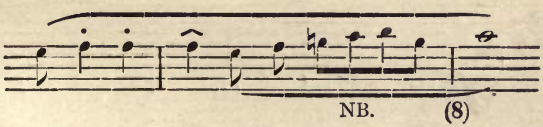
Now, after the first episode, it is combined with its inversion in the transition passage:



Then bass takes the lead (Dux), while the soprano, with the second half of the theme, forms a counterpoint to the first; the conclusion of the theme, which, in the fifth measure, suffers the loss of its leading note (as it has to modulate to *D♭-major*), assumes the following appearance:



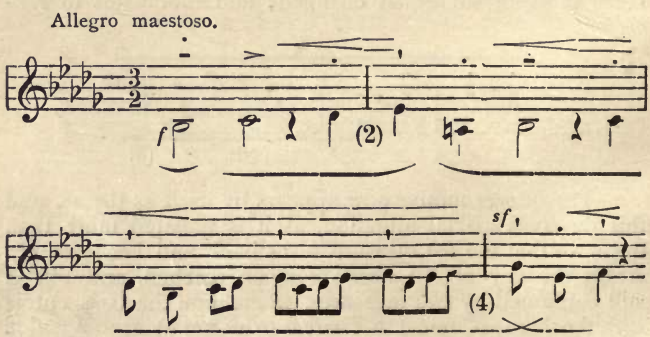
At the eighth measure, the soprano (8 = 2) introduces the theme in *D♭-major* (parallel); in the counterpoint, the appearance of the quaver motive, already to the first half of the theme (displaced by $^{2}/_{4}$), should be noticed. The close is again somewhat changed, and modulates to *A♭-major*



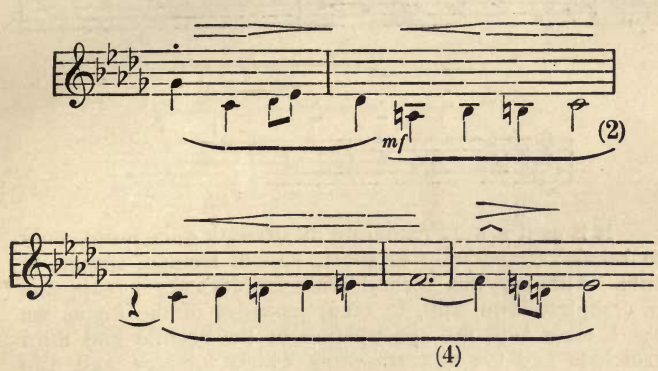
The quaver motive now appears by itself as theme, and this deserves special attention, as it is imitated more than once, so that the 8th measure turns back and becomes 5th. At 8a the key of *A♭-major* is again reached, and this is still confirmed by two measures, whereupon the bass enters with the theme (Comes) in *F-minor* (with 8 = 2). accompanied

by the quaver movement, ever more intrusive, in direct and contrary motion. But this time the second half of the theme appears, not in the bass, but in the alto, and, indeed, lowered by one degree (*e♭ e♭ | e♭ d* instead of *f f | f e*), and modulates through *E♭-minor* to *G♭-major*. At the close, the alto begins with the theme in this key, but yields it up to the soprano voice, by which it is correctly carried on to the end (with twofold acceptation of the quaver motive at the close); and then the same voice (with 8 = 2) continues with the theme in *E♭-minor* (under-dominant), and here its presentation agrees exactly, down to the end, with the opening one. It is relieved again (with elision of the first measure) by the alto, which introduces the theme in *B♭-minor*, and carries it on to the end; but the last notes are free, and they lead to a half-close on f^7, which, however, by means of an appendage of two measures, is changed into a full-close. It is followed by a new after-section, on the seventh measure of which the bass again arrives on *f*, whereby the cadential effect of the 8th measure is frustrated (chord of 6—4); there follows, therefore, still a three membered period (three triplets of measures; the first still over the organ-point *f*); and thus the whole piece comes to a broad and effective conclusion.

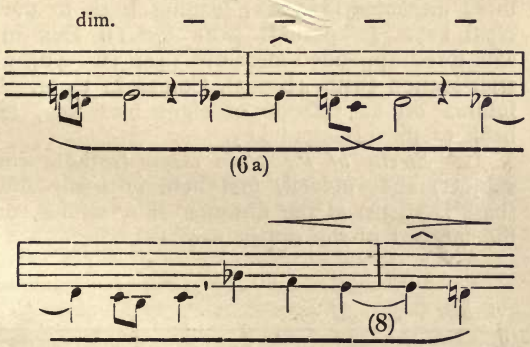
The fugue à 4 is of a strong, majestic character. With elementary power it presses forward from the fundamental note to the fourth, but then rises, with renewed, and more impetuous rush, to the sixth — but only to break off suddenly on the fifth;



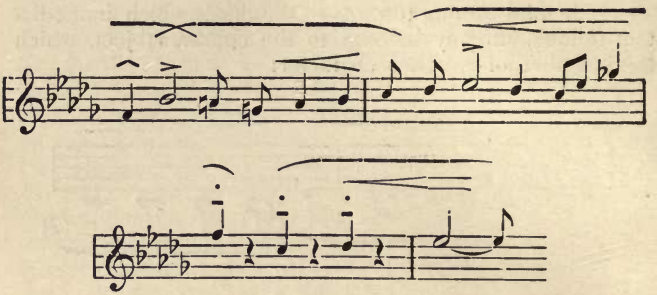
The mild turning towards to the third, which immediately follows, already belongs to the countersubject, which is altogether of a softer character:



As yet it only accompanies the theme with dark mutterings, whereas the latter bursts out into fierce anger; the concluding motive of this principal countersubject, as if in resignation, sinks down by degrees, during the episode, before the third voice entry:



During this third enunciation of the theme, the first voice shows traces of a second countersubject:

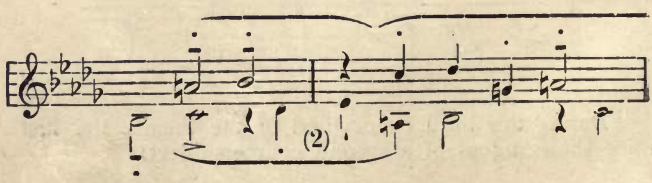


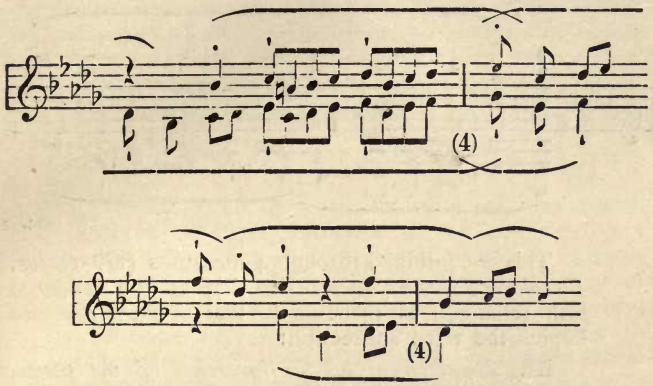
It is as if it were gathering its strength once more, only to break off suddenly in short, violent sounds, similar to sobs. Although this second countersubject never reappears in complete form, still, in many passages of the fugue, we again meet with the syncopation of the second and third crotchets and the quaver spring which follows; and also with the sobbing crochets.

The fugue naturally divides itself into five sub-sections which may be easily recognized:

I. *Development of the plain theme* in the usual manner as Dux and Comes, accompanied by the counterpoints already shown. 1st period: Dux in alto, Comes in soprano, and, afterwards, an appendage of three measures (6a—8a) leading back to the principal key. 2nd period: (with 8 = 1): Dux in bass with three appended measures (4a, 3b—4b), and in after-section (with 4b = 5), Comes in tenor. There follows on an episode of eight measures, leading back to the principal key.

II. *Stretto of the plain theme* (without countersubject) and, indeed, first between tenor and alto (bass is silent) at the distance of a minim, and at the interval of the upper seventh:

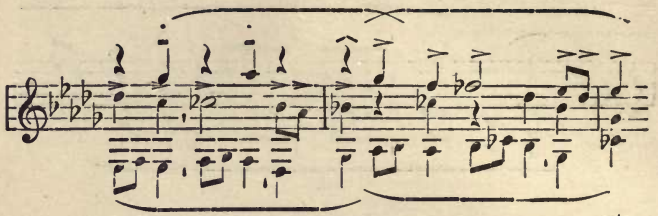




then — after a triplet of ₵ measures (1 measure of $^{8}/_{1}$), which removes the close to *D♭-major* (4b) — with 4b = 5, between soprano and bass in *D♭-major*, at the same distance and the same interval, but with voices reversed:



likewise with one appended measure (transformation of the half-, into a full-close [8a]. An intermediate half period now cleverly prepares the way to the third subsection: in it, a descending chromatic motive of one measure is developed, the relationship of which to the countersubject is unmistakable; again, the detached, forced out notes, and the anapests (♪♪ | ♩), respectively, of the other voices are familiar to us:



etc.

This is continued through 4 measures (*G♭-major, C♭-major, A♭-major, D♭-major*); on the cadential fifth (changed in meaning to that of first) measure begins the third subsection:

III. *Development of the inversion of the theme*, countersubject, and secondary counterpoints — a real *inversione della fuga!* Bach selected that particular form of inversion, which preserves the tonic triad, in that fundamental note and fifth exchange places, while the third remains; as is known (see my "Kontrapunkt" p. 168), the dominants in that case exchange *rôles*, but the chord of diminished seventh of double meaning (*a c e♭ g♭ = f♯⁹⁻* or *♮⁷ᴵˣ⁻*) remains. The Dux therefore proceeds also in the inversion, through the tonic triad; the Comes, on the other hand, not through the upper-, but through the under-dominant. We only notice the inversion of theme and countersubject, but once again call attention to the fact that the rest of the contrapuntal material, in the main, is inverted; this, indeed, is fairly self evident. The section commences in full with the 4 voices, and this happens well, since the former episode had already prepared the inversion. 1st period (with 4a = 1): inversion of the Dux in the tenor, inversion of the countersubject in the alto, and, after one measure of close-confirmation (with 4a = 5), inversion of the Comes in the alto, inversion of the countersubject in the tenor (soprano is silent), and three close-confirmations of one measure (likewise close displacements in *E♭-minor, B♭-minor, D♭-major*). 2nd period (with 8c = 1): inversion of the theme in the soprano, inversion of the countersubject in the

alto, theme commencing on *d♭* (Dux in *G♭-major*) but starting with *d♭*$^{+}$, and first changing color to *B♭-minor* (principal key); the after-section is free, with elision of the 5th measure, and modulation to the second under-dominant (*A♭-minor*): *g♭*$^{+}$ *d♭*^{7} | *g♭*$^{1<}$ [= *e♭*^{7}] ^{0}*e♭* | *a♭*^{VII} [= *f♭*^{6}] *g♭*^{7} | *c♭*$^{+}$ *f♭*^{6} [= *a♭*^{VII}] *e♭*^{7} | ^{0}*e♭*.

(6) (7) (8)

3. period (with 8 = 1), inversion of the theme (Dux) in the bass, inversion of the countersubject in the tenor, but springing in the second measure to the soprano, the whole standing in the key of *A♭-minor*; this key is confirmed by the first close repetition (4a), while the second (4b) moves to *D♭-major* (*e♭*$^{III<}$ = *a♭*^{7}); the freely formed after-section wends its way homeward to *B♭-minor* (8th measure) through *E♭-minor* (6th measure), with the harmonic progression *d♭*^{7} $\overset{1}{\cdot\cdot}$ $^{<}$ [= *b♭*$^{9>}$] ^{0}*b♭* $\overset{VII}{\cdot\cdot}$ *f*^{7} ^{0}*f*. The inversion of theme and countersubject is as follows:



The character of hot impulse certainly disappears, but the wrath becomes deeper.

IV. *Stretto of the inverted theme.* It is planned like that of the plain theme, *i. e.* at a distance of a minim, and in the interval of the under-seventh (likewise upper-9th). The countersubject is also wanting here, but, as if by way of compensation, it appears in the shortened after-section, and, indeed,

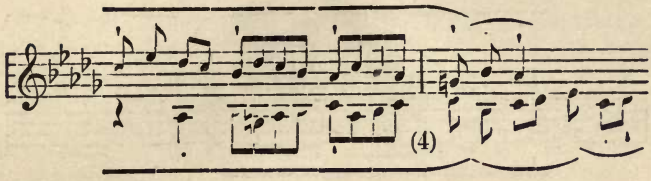
in its original (upward) direction. 1st period: inversion of the Dux in tenor, inversion of the theme in the upper 9th beginning with $g\flat$ in the soprano;



after-section, with elision of 5th measure, free; from the 7th to 8th measure the chromatic countersubject. 2nd period (with 8 = 1): inversion of the Dux in *F-minor* (beginning with *c*) in the alto, inversion of the theme (beginning with $d\flat$) in the bass. Appendage: confirmation of one measure of the close in *F-minor*, and then a new, free, and shortened after-section (with elision of the 5th measure) which modulates to *A♭-major*, parallel of the under-dominant (^0c | (6) ^{f}VII [$=e\flat^7$] $a\flat^+$ $d\flat^6$ | (8) $e\flat^7$). This half-close leads us to the

V. *Section: Stretto of the plain theme with its inversion.* The first period introduces (with 8 = 1) the inverted Dux in *A♭-major* (but with $e\flat^7$ on the opening note $e\flat$), and the original theme beginning with *g*, as indeed would be suitable for the original Dux in *A♭-major*. Reminiscences of the countersubject occur in measures 3 and 4 (in the former, detached crotchets; in the latter, the chromatic principal countersubject). The combination is as follows:



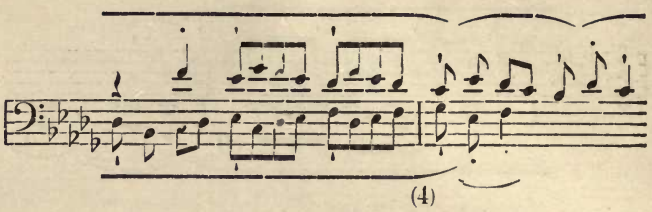


The close in *A♭-major* is confirmed by one measure, but frustrated by means of the Mixolydian bend in the bass ($g\flat$); the after-section is a free episode making three leaps to the sixth measure, and, indeed, by means of a motive differing in measure (three $^4/_2$ measures);



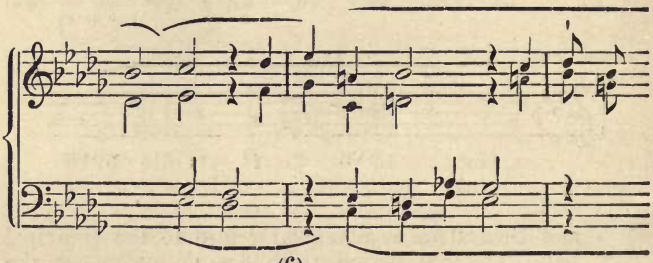
and then there is a regular return to the principal key. The 2nd period (with 8 = 1) introduces the Dux in its original form in the bass, and, in the alto, the inversion from $g\flat$ (as would be suitable for the inversion from *f*):





(4)

The after-section is free and complete, and holds fast to the principal key; but, finally, the bass makes a deceptive progression ($g\flat$ instead of $b\flat$), so that a new after-section becomes necessary. This latter introduces (with 8 = 5) the last combination, a stretto of the Dux (soprano) with the inversion of the theme (tenor), but both with the other voices doubling in thirds, likewise sixths:

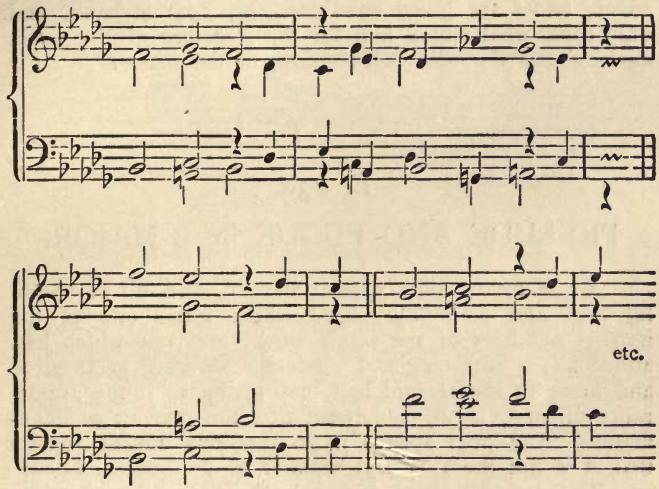


(6)

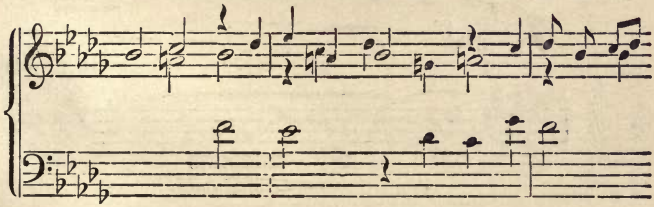


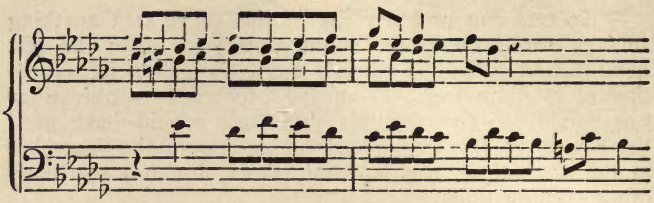
(8a)

No one can properly say of this fugue that anything in it is sacrificed to the counterpoint; for even the last combination, resulting directly from the character of the theme, is quite free. From the preceding combinations one might strictly conclude that Bach would have used the stretto of the theme and the stretto of the inversion at the same time; and not only these, but indeed, many other combinations:



But with these Bach would not have obtained more than with the simple third doubling, on which these combinations, in the main, are based. He might also have tried threefold strettos, for example:





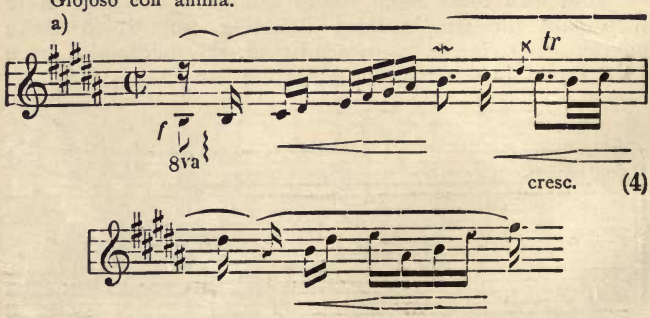
etc., etc. That Bach renounced all these combinations which, under the given conditions, lay near at hand, and only took what suited him for the structure of the work, again shows the wise self-restraint of the master!

II. 23.

PRELUDE AND FUGUE IN B-MAJOR.

A prelude of quite special warmth, and full of youthful fire! and a double fugue which forms one of the noblest numbers of the whole work, and one which has, above all, a soft elegiacal character showing itself more and more in the second half, and giving to it the appearance of an epilogue (somewhat after the manner of Schumann's "The poet speaks"); so that one almost regrets that it is not the very last number of the second book.

The prelude opens with a bold run: —



and then, like the *F♯-major* prelude of this 2nd book, remains quiet, as if rapt in thought:



This period contains, besides, two repeated after-sections, increasing in intensity (with close moved up from the key note to its 3rd, likewise 5th). A second period, in motive akin to the first, but with freer combination of scale and chord figures (and with the under voice proceeding, for the most part, in quiet quaver movement, and in chord form), modulates to the dominant (*F♯-major*); a third (with elision of the first group) transfers the semi-quaver movement to the lower voice, and adds a third voice keeping company with the upper one:



In it the modulation to the dominant is given up ($f\sharp^6$ [$= c\sharp^{\text{VII}}_{\text{III}<}$] $g\sharp^7$ | ${}^0g\sharp$ [$= e^6$] $f\sharp^7$ b^+), as if a better (4) one had been thought of, viz., the one to the parallel key; but this only appears, after *C♯-minor* has been approached through *F♯-major* ($c\sharp^7$ | $f\sharp^+$ [$= c\sharp^{\text{VII}}_{\text{III}<}$] ${}^0g\sharp$.. $^{\text{VII}}_{\text{III}<}$ $d\sharp^7$ | ${}^0d\sharp$). The key is confirmed by a new after-section (again with only two voices).

The next following period assumes a different character: it turns towards the principal key, and, with exception of the bass quavers on the group points of stress (2nd, 4th, 6th, 8th measure), consists entirely of one voice:



The key of *E-major* is reached at the 8th measure, but meaning of the latter is changed to that of 4th, and the new after-section, somewhat strengthened (2 to 3 voices), concludes in *B-major*. Then comes a period, throughout in three voices, related to the first one à 3 (*c*), yet of quite independent formation (the lower voice has chord figuration in semiquavers the upper ones have it in quavers, with appoggiatura ornamentation); the second group is repeated, and (3a—4a) leads to a half-close in *D♯-minor* (b^+ | b^6 $c\sharp^7$, (2)

.. | $f\sharp$ $^7_5$ $b^{7<}$, b^+ | $\phi^6_{5<}$ [$= g\sharp^{\text{VII}}_{\text{III}<}$] $d\sharp^7$, .. | ${}^0d\sharp$, .. $^{\text{III}<}_{\text{V}<}$

(4) (4a) (6)

$[= e\sharp^7]$ | . To this succeeds immediately a reproduction
(8)

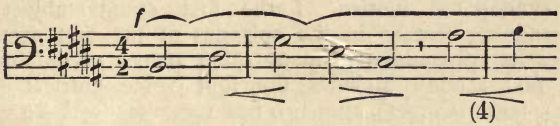
of the one-voice period (*d*), with return modulation to *B-major* ($a\sharp^7$ | | $^0a\sharp$ $[= c\sharp^{\text{VII}}_{\text{III}}]$ $g\sharp^7$ | $^0g\sharp$ $[= e^6$
(4)

$f\sharp^7$ | b^+); and, further, a new period, based on the motives
(8)

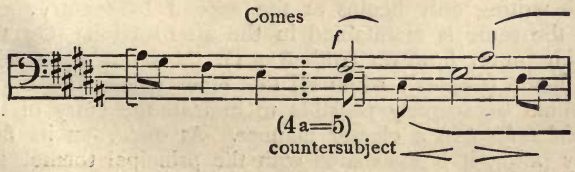
of the after-section of the first period (*b*), which goes to *B-minor*, making therein a feminine half-close ($f\sharp^{6\flat}_4$ $^5_3$); and only then does the opening theme (*a*) appear again (in the bass). In what follows — 2 periods of eight measures with a confirmation of four measures, nothing new is introduced; but the character of the opening run, likewise of the second period evolved from it, is maintained; and, with exception of a slight allusion to the under-dominant (*E-major*), there is no further modulation.

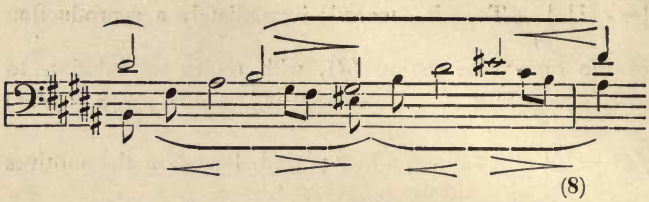
The fugue (à 4), as already mentioned, is a double fugue, to which fact neither Bruyck nor Jadassohn has called attention; both, indeed, have given a particularly scanty and superficial analysis of it.

The principal theme advances with powerful step — the step, as it were, of iron fate:



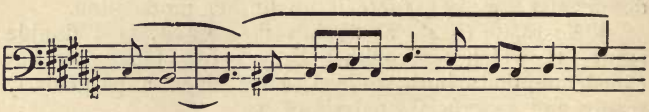
The Comes is a faithful transposition in the fifth, but, as such, accomplishes, as well as is possible, its task of modulating from the harmony of the tonic to the key of the dominant. The countersubject suggests a passionate wringing of hands:





(8)

In the first development (also in the redundant second entry of the bass) this countersubject is strictly adhered to, and gives to it that feeling of painful, intense passion, such as one is only accustomed to find in Bach's fugues in the minor key. A second countersubject (the continuation of the first voice during the third entry of the theme)

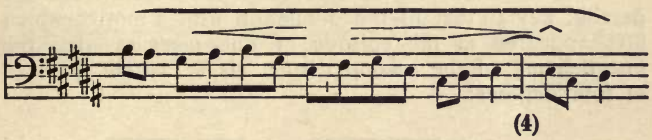


is once again strictly carried out in the theme entry immediately following, and then disappears entirely; whereas the syncopated motive of the first countersubject, a commanding feature in the episodes of the first section, makes its appearance in many other places of the fugue. The first section includes the four voice entries: bass (Dux), tenor (Comes), after two free measures (with 8a = 1), alto (Dux), and soprano (Comes); and, after two measures forming an episode (with 8a = 1), still another entry of the Dux in the bass (which during the delivery of the theme by the soprano, was silent). To this is annexed a free after-section (with a measure of triplets for 6—8) completing the period, and effecting a modulation to the dominant. It should be carefully noticed that real four-voice writing only begins at the second bass entry, and that the same is maintained in the after-section. On the closing note, however (with 8 = 1), the tenor starts with the theme (Comes), while all the other voices break off. It would be scarcely possible to indicate the entry of the *second subject* in a clearer manner. At once, on its first entry (alto), it is associated with the principal theme, for

which reason Bruyck and others have only looked upon it as a fresh countersubject (Jadassohn, indeed, expressly states that "anyhow it does not recur often"; but, as a matter of fact, it remains a feature of the scheme until the very close):

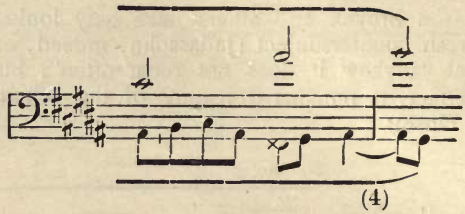


The second subject is now developed in quite regular order. The bass follows one measure later with the answer,



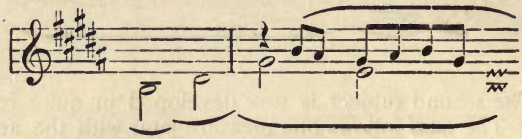
and the soprano joins on immediately (7a—8a), likewise with the Comes of the second theme; the alto now (at 8a = 1) enters with the first theme (Dux, but so harmonized as to modulate to *G♯-minor*), whereupon the tenor begins with the answer of the second theme, but abandons it in favour of the bass, which gives it out in the key of *G♯-minor*:



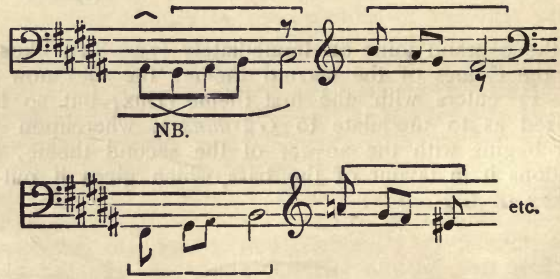


(4)

Here the second theme is seen to be capable of inversion in double counterpoint in the 12th; it is indeed an inversion from:



The after-section is free, and modulates from the parallel key to that of the dominant, with a motive which first appeared in the episode of one measure after the first delivery of the second theme, viz, a diatonic passage of four degrees:

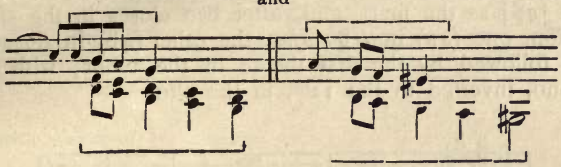


which, finally, is really nothing else than the transition from the Dux to the first countersubject:

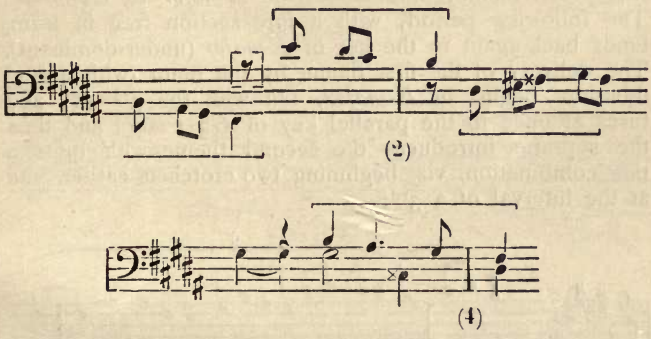


It appears repeatedly in crotchet movement in the episodes of the first section, but towards the close of the same it is clearly extended to its later form:

and

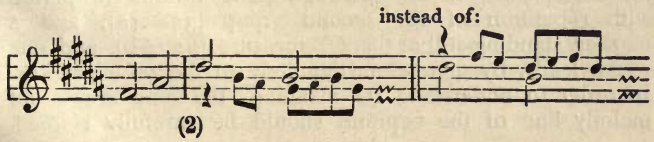


In the delivery of the first theme (Comes) by the soprano which now follows (with 8 = 1), this motive is carried out by bass and tenor, the latter, finally, in crotchets, thus confirming our derivation:

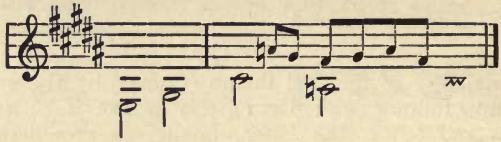


The alto has the second theme, which, as compared with the first combination, shows inversion in double counterpoint in the 12th, but as compared with the second, only an exchange of voices:

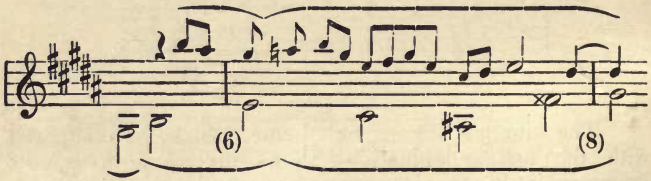
instead of:



The after-section consists of a free episode with the quaver motive of four notes, and opens up (with 8 = 1) into a delivery of the first theme by the bass in the key of *G♯-minor*, with the second theme in the soprano (the original combination: the latter beginning with the same note [*g♯*] as the first), and, after two closes in the after-section, one (4a) in *F♯-major*, the other (4b) in *E-major*, it is followed by the first theme in the tenor, with the second, inverted in the 12th, in the alto:



The harmonisation, corresponding to the first with transposed theme, modulates from *E-major* to *C♯-minor*. The following period, with a fore-section free in form, tends back again to the key of *E-major* (under-dominant). The delivery of the first theme by the tenor (with 4 = 5) therefore begins in *E-major*, but with the 3rd *g♯*, and turns at once to the parallel key of *G♯-minor*; and then the soprano introduces the second theme with quite a new combination, viz, beginning two crotchets earlier, and at the interval of a 3rd:

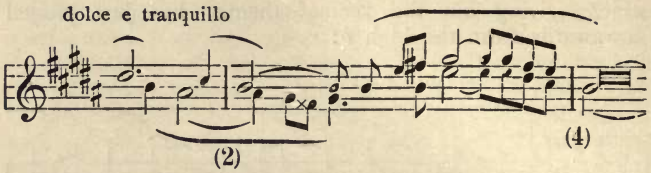


With this, a turning point in the fugue is reached; for an episode on an extended scale follows (a period with repetition of the second group [3a—4a], and a marked standing-still at the 6th measure [6a, 6b], and one which leads, by digression, definitely to the principal key. In order to understand its meaning, the long drawn-out melody line of the soprano should be carefully studied,

which, giving out the second theme, has just passed downwards from the high *b*:



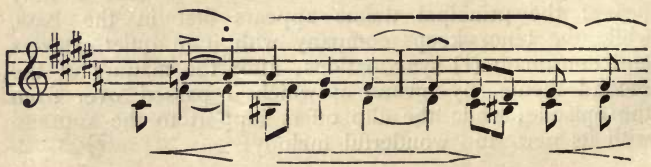
If, in contradistinction to the merciless principal theme, and to the anxious, beseeching, first countersubject, the second theme seems to bring heavenly consolation, this long episode appears as if it were a coming at length to rest with one last mighty sigh (cf. the triplet of measures with its strongly dotted rhythm). Over the now following closing section of the fugue is cast a holy peace: the principal theme appears first in the bass, while the tenor keeps company with it in quiet quavers and consonant (!) syncopations, after the manner of the second theme, by means of which it passed over from the episode; while the alto offers support to the soprano with its new, and wonderful melody:



The freely formed after-section, together with its additional three measures, continues in the same style as this fore-section (8 = 6a; *i. e.* triplet for 6a—8a, not to be taken as hurrying on, but as a spreading out triplet — *quasi calando*). This after-section closes in *D♯-minor* (parallel of the dominant), but only to render possible the entry of the Comes in the tenor (with 8 = 1). What a dignified effect is obtained here by the crossing of both themes (tenor and alto):



The first theme has quite lost its stiffness; it is now permeated with the consoling power of the second. And thus, in the same way, consolation and peace obtain the mastery in the free after-section which follows:





(8)

The sequential form of this after-section necessitates a new after-section, which brings the Dux for the last time in the soprano, calmly and quietly spreading a bow of peace over the other, no longer contending, voices (2nd theme in tenor):



(8)

A close-confirmation of three measures (6—8) and one of five measures (4a, 5—8) constitute the coda: the first with different pairs of voices moving in thirds, and, at the 8th measure, a Mixolydian turning from $a\sharp$ to $a\natural$; and the second of wider extent (second upper-dominant $\varnothing\sharp^{9>}$), with a free transcription of the second theme, and a gentle allusion to the syncopated formations of the first countersubject.

In truth this fugue is the real epilogue of the Well-tempered Clavier!

II. 24.

PRELUDE AND FUGUE IN B-MINOR.

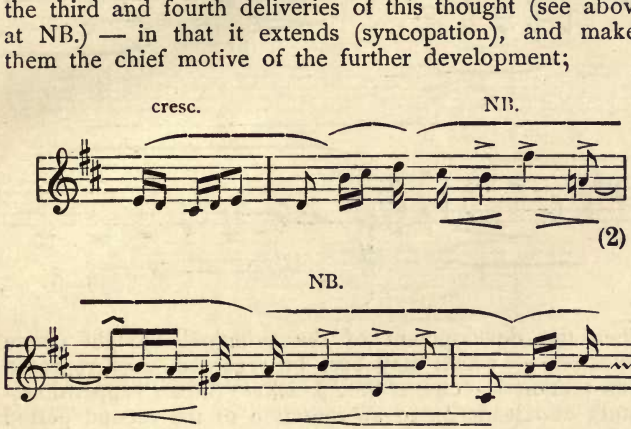
Our admiration of the two preceding pieces, and their designation as epilogue of the whole, must in no way be regarded as depreciatory of the two actually standing at the end. But these are of much lighter contents, and do not in any way show that the author felt that he was bringing a work of the first rank to a close. For this, the key is not in fault, since the first book ends with a gigantic fugue, of most serious contents, in *B-minor*.

The prelude over which Bach has himself written *Allegro* — which, however, according to the custom of his age, only meant moderate movement (but Allabreve) — develops a pensive thought of two measures,

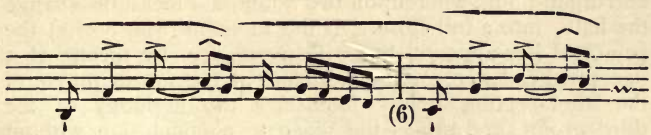


(2)

which the opening period, first of all, repeats four times, the two voices exchanging *rôles*; the second period makes clever use of the transition notes (general up-beat) — which in the first period join together the first and second, and the third and fourth deliveries of this thought (see above at NB.) — in that it extends (syncopation), and makes them the chief motive of the further development;



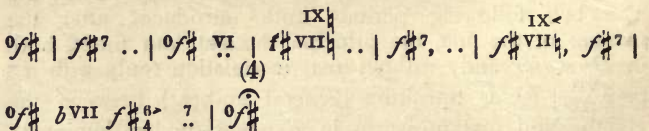
the after-section turns back the syncopation to the commencement of the measure,



and leads to a half-close in the parallel key (*D-major*). The two following periods both introduce, after the manner of the first, the principal thought four times, both in *D-major* and, without real modulation (only with a^+ $[= e^{\text{VII}}_{\text{III}<}]$ b^7 as transition [general up-beat] between the eighth, and first measure) in *E-minor* (under-dominant). The following fifth period reproduces likewise, with exchange of voices, the second, but only the fore-section, which leads to *G-major*; the after-section presses on more hotly, heaps up the syncopations (without semiquavers), and introduces, in place of the 6th to 8th measure, two triplet measures:



Then the development of the principal thought (twice repeated) — which may best be regarded as a repeated after-section — closes in *F♯-minor* (minor upper-dominant), and leads on to an imitation of the second period with half-close in the principal key; a new after-section (with triplet of measures in place of 6—8) confirms this in more emphatic manner, and breaks off with suspension and organ-point, whereupon two additional measures change the half-, into a full-close. At this moment (with 8 = 1) the principal key appears, but with avoidance, by means of a deceptive cadence, of the half-close at the fourth measure; the after-section boldly intensifies the harmony of the third group, and brings the piece to a conclusion without appendage:



The fugue (à 3) is of joyous *Allegretto* character, and shows humour, almost caprice, in that the theme entries always elide measures 1 and 2, entering pertinaciously with the second group; so that, indeed, the meaning of the 8th measure is repeatedly changed to that of 3rd.

The theme keeps within the compass of the Draeseke Heptachord (II. 12, p. 98), though it twice skips down to the lower octave:



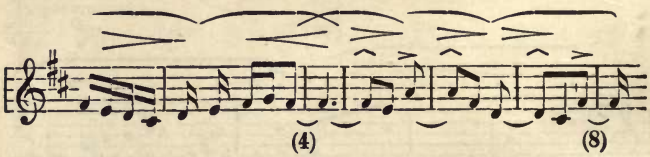
The first countersubject looks, in a measure, as if it were of contrapuntal complication (with exception of the answering of the opening fifth of the key with the octave, the Comes is a simple transposition in the fifth):



But it is short-lived; it is faithfully retained during the third entry (Dux in the bass), and is found in the preceding episode of two measures and the following one of four measures, but then disappears entirely, in favour of another one, which completely removes from the piece the contrapuntal fetters, and turns it into what (through the theme) it really is, a true *Deutscher* (*Schnellwalzer*); (cf. also the *Passepieds* in the *Katechismus der Kompositionslehre* II. p. 63). The new countersubject accompanies only the after-section of the theme, and has also its caprices (the feminine endings):



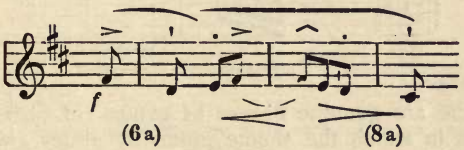
The perfect grace and "liveliness" (*Feschheit*) of this true Waltz, or Ländler motive first makes itself prominent, when it appears — and this occurs three times — in the upper-voice. Of other counterpoints, only the one in the soprano accompanying the bass delivery of the theme deserves mention:



its expressive syncopations afterwards playing an important *rôle*. Bewitching is the formality with which the first countersubject withdraws to make room for the second:



Shall we enter into further detail with regard to the structure? We trow not! Everyone, who from our account has grown fond of the piece, will easily recognize the three sections (I in the principal key, II in foreign keys, III in the principal key), and assign to the episodes their places. We need only call attention to finely delicate points such as the first episode of the second development with its three-measure rhythm, in spite of its similarity to the theme:



also the connecting feminine endings of the long episode between the second and third sections:



and, finally, the most charming *escamotage* of the theme (Dux) in the principal key — again reached by the artful springing up of the bass with the theme in the under-dominant — at the beginning of the concluding section:



These are genuine flashes of genius (cf. also the last measures in which the theme gradually glides away).

Thus I close the "treasury of polyphony" ("Schatzkästlein der Polyphonie") without any other epilogue than the one given in the *B-minor* fugue. I hope, in a third volume, in which I propose to analyse the "Art of Fugue" ("Kunst der Fuge"), to make some general remarks on fugue composition.

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